Envisioning Consumer Culture:
Comic Strips, Comic Books, and Advertising in America,
1890 - 1945.

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Foreword May 2026.

I completed my PhD *Envisioning Consumer Culture* in 1992. The manuscript was duly sent off to UMI (now Proquest Dissertations) and microfilmed. Although I could buy copies at the time, UMI did not make it publicly available due to the large number of images (219), and I imagine concerns about intellectual property. The resolution of the images in the printed version of the microfilmed copies is terrible. Some 34 years after being completed Proquest lists the dissertation as embargoed. I decided to do a PDF version of my PhD.

My book *Comic Strips and Consumer Culture* is a reworked version of the dissertation with an additional chapter, but I could only reproduce 28 illustrations. I think the rich visual record of my PhD is worth sharing for the way the images drove the argument.

Unfortunately, when I moved out of my office, having hit the compulsory retirement age, I tossed my bulky copy of the submitted PhD since I have two copies of the UMI version. I also tossed the “original" photocopies of material I used. I do not have room in my apartment for the vast bulk of my books or the two filing cabinets of research material. I scanned some material, but unfortunately, I didn’t think of scanning this material from my PhD.

When I looked through my 219 figures from the PhD, I thought it would be hard to locate the advertising material I had used from an archive. But I found published versions of all but one of those images. Using software, I was able to clean up this one image from my UMI copy (a printout of a microfilmed, photocopy, of a photocopy) and get a clear image. Not all the images were so readily recovered in this manner. But much to my surprise I managed to find or obtain scans of everything else by begging a favor here and there and using various online resources.

In the process of obtaining material I found I had a few incorrect dates. Those have been corrected in this version. I have attached a list at the end of this piece and will add this to the PDF copy of *Comic Strips and Consumer* Culture that is available online here (many of my articles are on zenodo): https://doi.org/10.5281/zenodo.18253782

Several of these errors were the result of the research process. In 1990-1991 I held a Swann Foundation pre-doctoral fellowship and was based at the Library of Congress. I shared a four person researchers’ room and had a stack pass. Stack passes for researchers were discontinued a year or two later. For my research in magazines like *Judge*, *Life*, *Puck,* and *Truth* I would go to the stacks and sit on the floor with the hefty volumes. I would identify material I wanted copies of and then put it on a library cart and take it to the photocopier. In this process I misdated a few figures a week later than their publication. Sitting on the floor with the volumes was a way of not breaking their spines because of their size and the need for a flat surface. Photocopying the volumes was not easy and I think I might have been stopped once or twice.

It is a vastly different experience to sit at home in Singapore and download images from the online versions of these illustrated humor magazines. Unfortunately, *Truth* hasn't been digitized but I could find the few images I wanted from that magazine in other sources. It took me about a month working 4-5 hours a day to track down and assemble the images from my PhD. Online sources would probably have halved the research and writing time I took for my PhD from two years to a year, but the greater availability of material would probably have caused me to expand the research. The chapter that I added for the book would also have been easier to do and less expensive given that the cost included a massive $300 speeding fine when I was driving back to Sydney in 1994 from a week's research at the National Library of Australia in Canberra, which had the only copy in Australia on microfilm of the *San Francisco Chronicle*.

Looking at this material again I would not have included Frank Nankivell's, "Mr. Johnson" comic without some comment about his use of racist imagery. The issue becomes even more relevant when I include the image.

I wrote my PhD on an IBM clone with an Intel 286 chip. It was a DOS system and could process 16MB of memory. I used WordPerfect. Some years ago, I moved my files to Word versions. The dissertation was printed on Letter paper, and I have kept that paper size here. But this version has a different pagination probably because of the shift in word processors. I have retained the font I was required to use even though another font might be easier to read.

Ian Gordon
Singapore, May 2026.

Errata for *Comic Strips and Consumer Culture*

Page 176. Footnote 15. The title of Howarth's cartoon should be "Not This Time," rather than "The Country Bumpkin."

Page 176. Footnote 16. The correct date of Howarth's cartoons are, "Children's Portraits No Longer a Specialty," *Puck*, 33 (April 5, 1893), back cover; "Woman's Inhumanity to Woman," *Puck*, 33 (May 31, 1893), back cover; and "A Too-Accommodating Shutter," Puck, 32 (November 30, 1892), back cover.

Page 176. Footnote 17. The correct date of Frank "Chip" Bellew Jr.'s cartoons is, "The Bad Boys and the Hornets' Nest," *Judge*, 29 (November 9, 1895), p. 302.

Page 177. Footnote 18. The correct date of Syd B. Griffin's cartoon is, "The Boarding-House Problem," *Puck*, 29 (August 05, 1891), back cover. And Frank Nankivell's, "Mr. Johnson Invites Miss Jackson to the Circus -- Almost," Puck, 39 (July 29, 1896), back cover.

Page 187. Footnote 35. A better citation for the W.B. Hutchinson advertisement is, *Seattle Post Intelligencer,* March 2, 1907.

Page 195. Footnote 7. The correct citation for the Continental Motor Corporation advertisement, is *Chicago Tribune*, November 12, 1929, p. 21

Curriculum Vitae

Ian Gordon was born in Sydney, Australia. He was raised in Sydney, London (England), and Melbourne. He holds a Library Practice Certificate, with Honours, earned through night study at Sydney Technical College. In 1983 he was granted admission to the University of Sydney under the adult entry program. In 1987 he graduated as a Bachelor of Arts earning First Class Honours in History. He entered the Ph.D. program in History at the University of Rochester in September 1987. He earned a Master of Arts degree in 1989 for his thesis "Children, Dolls, and Play in America, 1880 - 1940." Under the direction of Robert B. Westbrook, he completed his comprehensive oral exams in American history, cultural history, and modern European history in December 1989. In the summer of 1988 Gordon was a H.J. Swinney Intern at the Strong Museum in Rochester. In the summer of 1989 he was a Graduate Student Fellow at the Smithsonian Institution. In 1990-91 Gordon was the Swann Foundation for Caricature and Cartoon Pre-Doctoral Fellow. In 1991-92 he held a Smithsonian Institution Pre-Doctoral Fellowship. In 1992 he held a University of Rochester, Graduate Dean's Dissertation Fellowship in the Humanities.

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I wish to thank the following institutions and individuals for their support over the course of this project. Fellowships from the Swann Foundation for Caricature and Cartoon and the Smithsonian Institution supported the research and early drafts of the dissertation. A Graduate Dean's Dissertation Fellowship in the Humanities from the University of Rochester gave me three months to polish the final draft.

Many people have stimulated the development of this dissertation. I benefitted from the intellectual and social companionship of the fellows and curators at the Smithsonian Institution's National Museum of American History. Discussions with fellows sharpened my understanding of consumer culture and the nature of the argument I make. In particular I want to thank Nancy Bercaw, Oscar Campomanes, John Cheng, and Carolyn Goldstein. Charles McGovern, my advisor at the Museum, was generous with his sources, knowledge, and time. The staffs of the Museum's library and Archives Center helped me locate many an obscure item. James Gilbert and Roland Marchand read early drafts of part of the dissertation and encouraged me to keep at it.

Classmates at Rochester have liberally educated me in the ways of America. Their friendship and support has made life in a strange land more tolerable. At various times I found a place to stay and solace in the houses of Nancy Baran-Mickle, Mary Chalmers, Rosemary Finn, Dean Kernan, Rex Palmer, Chuck Shindo, and Elyse Small. Although not a classmate Stephanie Haynes was their equal as a friend. Chuck Shindo read the entire dissertation as I produced it and offered helpful criticism. Cathy Kelly read my next to last draft. Her comments improved the quality of the work. More important she gives me other than pedagogical reasons for wishing to understand Americans. The faculty in the Department of History at Rochester, particularly Christopher Lasch and Mary Young, stimulated my intellectual development. Similarly my advisor Robert Westbrook encouraged me to ask harder questions of my material. His criticism, advice, and support stand behind whatever coherence this dissertation achieves.

From a great distance my family in Australia have done whatever they can to support my work. This dissertation is the product of their love.

Abstract

In the late nineteenth century American newspaper owners and comic strip artists transformed European traditions of visual humor and graphic narrative into a new commercial form of leisure, the Sunday color comic strip. These strips focused on continuing characters and narratives. In the early years of the twentieth century comic strips induced both urban and rural audiences to purchase a part of their leisure in the form of a newspaper. By 1903, both of these audiences received the same comic strips, and nationally recognized comic strip characters helped create a consumer culture. Richard Outcault successfully licensed his character, Buster Brown, to the manufacturers of a wide array of products, most notably shoes and textiles. Although some entrepreneurs followed Outcault's example, advertisers in general did not realize comic art's potential for advertising until George Gallup's 1930 survey, which demonstrated the popularity of the strips. Advertisers then adopted the techniques of comic art to sell numerous products. These advertisers mostly eschewed the direct use of comic strip characters, but those characters indirectly fostered a consumerist way of life. The comic strips themselves were commodities sold by syndicates to newspapers across the country, and the content of the strips served as an advertisement for the values and practices of consumer culture. In the 1920s and 1930s comic strips, such as "Gasoline Alley" and "Winnie Winkle," suggested the appropriate

means of incorporating commodities into everyday life. In the 1940s a new form of comic art, comic books, promoted consumerism as a way of life both in stories and through extensive licensing of superhero characters such as Superman. In this manner comic art contributed significantly to the creation of a consumer culture.

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Introduction

> Our world ... is a world of theme stores and theme parks. A world of cash-ins and tie-ins and endless licensed products. A world where movies become breakfast cereals, where celebrities become board games, where a fast food chain spawns a line of clothing, where the advertising and entertainment industries have merged, where movies contain advertisements and so do public bathrooms, where dead celebrities endorse products that didn't exist when they were alive, where environmentalism is used to sell cars and booze, where radical groups run mail-order businesses.[1]

In 1991, in the Pentagon City shopping mall, writer Peter Carlson stumbled on the fact that American culture has commercialized "just about everything in just about every conceivable way." Carlson blamed this commercialization on the doubling of media advertising budgets between 1982 and 1990, the increase in product licensing, and the ascent to the presidency of Ronald Reagan, "the only former pitchman ever elected president." Carlson's twelve-page article went on to list instances of commercialization including the use of celebrity images on dolls, cartoon-character frozen

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[1] Peter Carlson, "It's an Ad Ad Ad Ad World," *Washington Post Magazine*, November 3, 1991, p. 16.

dinners, and comic-book-character breakfast cereals.

One can appreciate the horror Carlson encountered in the North Virginia mall where he confronted an array of consumer knickknacks distinguished from each other only by the trademarked images splashed across them. But one wonders why these products escaped his notice until 1991. Perhaps it is the sheer volume of licensed products, the market value of which grew from five billion dollars per annum in 1977 to sixty-six billion in 1990, that has opened Carlson's eyes to the commercialization of American culture. But an abundance of licensed products, particularly those featuring comic art characters, which account for almost twenty percent of the market, is not a recent occurrence. Indeed, it dates from the turn of the century.[2]

In the last decade, historians, along with anthropologists and sociologists, have turned their attention to the development of consumer society in order

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[2] Carlson, pp. 15, 17 and 19. The figures for licensing represent international sales of licensed products. In 1989 comic art characters represent 18.5% ($12 billion) of that business. See N.R. Kleinfield, "Cashing in on a Hot New Brand Name," *New York Times*, April 29, 1990, Section 3, pp. 1 and 6.

to comprehend changes in American culture at the turn of the century. At first, most of these scholars focused on the emergence of a mass culture of consumption in the last two decades of the nineteenth century. In their accounts, shifts in the American economy and society in those decades - notably the development of new technologies and modes of communication, the emergence of national markets and advertising, and the growth of urban centers whose populations had sufficient income to allow them to buy into the new culture - produced a culture of consumption. More recently, historians have located patterns of consumption in both the late mercantile age and the early industrial era. At the same time, other historians have redefined the constituent elements of mass consumer society stressing the ability of commodities to evoke a sense of being American, and shifting its arrival to the twentieth century.[3]

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[3] Those tracing the emergence of consumer culture to the last two decades of the nineteenth century include Richard Wightman Fox and T.J. Jackson Lears eds., *Culture of Consumption: Critical Essays in American History, 1880 - 1980* (New York: Pantheon, 1983); Kathy Peiss, *Cheap Amusements: Working Women and Leisure in Turn of the Century New York* (Philadelphia: Temple University Press, 1986); and Daniel Horowitz, *The Morality of Spending:*

For all this research, there are still good reasons to concentrate on the late nineteenth century as the period when the culture of consumption emerged in America. The two key words here are culture and emerge. No new mode of living or understanding springs fully formed onto the historical stage. To say that the culture of consumption emerged during the last decades of the nineteenth century is to argue that the way people consumed goods and

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Attitudes Toward the Consumer Society in America, 1875-1940 (Baltimore: Johns Hopkins University Press, 1985). See also Richard S. Tedlow, *New and Improved: The Story of Mass Marketing in America* (New York: Basic Books, 1990) for a more celebratory account of the emergence of consumer culture. Both Neil McKendrick, John Brewer, and J.H. Plumb, *The Birth of a Consumer Society:The Commercialization of Eighteenth Century England* (Bloomington: Indiana University Press, 1982) and Simon Schama, *The Embarrassment of Riches: An Interpretation of Dutch Culture in the Golden Age* (New York: Knopf, 1987) discuss earlier patterns of consumption. Works that stress the importance of the 1920s in shaping a modern consumer culture include Roland Marchand, *Advertising the American Dream: Making Way for Modernity, 1920-1940* (Berkeley: University of California Press, 1985); Alice Goldfarb Marquis, *Hopes and Ashes: The Birth of Modern Times* (New York: Free Press, 1986); and Jeffrey L. Meikle, *Twentieth Century Limited: Industrial Design in America, 1925-1939* (Philadelphia: Temple University Press, 1979). For overviews of consumer history see, Jean-Christophe Agnew, Coming Up for Air: Consumer Culture in Historical Perspective," *Intellectual History Newsletter*, 12 (1990), pp. 3-21; Charles McGovern, "The Emergence of Consumer History," paper presented at the Organization of American Historians Annual Meeting, 1988.

services began to define their culture in a new fashion. Existing modes of consumption were broadened, both demographically and quantitatively, and made subject to the market in a process that led eventually to a mass culture of consumption. Families that had once bought goods in bulk at locally owned dry goods stores began to purchase brand name items and eventually shop in chain stores.[4] Men and women who had understood themselves by the lights of profession, party politics, and religion increasingly defined their character through goods and services consumed.

This change involved wholesale changes in American culture, too broad to be explained conclusively in a single work. But the process can be traced in the transformation of a single cultural form into a marketable item. My study examines the mass commodification of illustrated humor in the form of comic strips, comic books, and advertising. Visual images were an important element in the emergence of the culture of consumption. In part their importance derived from the

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[4] See Tedlow, passim; and Susan Strasser, *Satisfaction Guaranteed: The Making of the American Mass Market* (New York: Pantheon, 1989).

opportunities large cities and towns provided their residents to see one another, in public spaces such as streets, mass transit, and entertainment venues, without knowing each other. Visual appearance thus became a factor in demonstrating social standing and character. The rise of visual representation was also fed by the growth of newspapers, which commencing in the 1880s used more and more illustrations, both as news and entertainment. Eventually in the illustrated humor supplements of these newspapers a new form of art, the comic strip, emerged between 1895 and 1901. By stressing individual characters, the new comic art form lent itself to promotion and marketing because these images provided a means for embellishing commodities with a personality. The growth of a visual culture in America is generally attributed to the impact of motion pictures on audience sensibilities.[5] But comic strips were equally important in creating a national market for visual images.

My emphasis on the role of comic strips in creating consumer culture is relatively novel. The standard

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[5] See for instance Lary May, *Screening Out the Past: The Birth of Mass Culture and the Motion Picture Industry* (New York: Oxford University Press, 1980).

histories of comic strips have nothing to say about the link between consumer culture and the strips. Nevertheless it is useful to rehearse their arguments since I developed my thesis in response to their limited, and non-contextual, account of comic art. Most comic art historians hail comic strips as uniquely American dating their commencement from the appearance of R.F. Outcault's "The Yellow Kid" in 1895. These authors then offer a largely internal account of the "history" of comic strips. The difficulty with these presentations of the origin and history of comic strips is not so much that they are wrong as that they are too simplistic and belabor the American nature of comic strips. For instance, these accounts generally acknowledge a European comic strip pre-history encompassing the work of Wilhelm Busch (1832-1908), Rodolphe Töpffer (1799-1846), caricature, the engravings of William Hogarth (1697-1764), the Bayeux tapestry, and sometimes, for good measure, include Egyptian hieroglyphics and pre-historic cave drawings. But this story rarely extends beyond the most basic serendipity as these earlier graphic forms are simply mentioned and not fit into a history of the

development of the comic strip.[6] Indeed, Maurice Horn, editor of *The World Encyclopedia of Comics*, dismisses the work of Töpffer as "the brilliant end of an already outdated artistic concept," rather than the beginning of a new art form. Busch he regards as only an accidental contributor to the birth of the comic strip in America. Horn believes that the use of word balloons in comic strips created a particular form of art that redefined earlier graphic narrative forms. Having made this distinction Horn goes on to relate the familiar story of the development of comic strips in the Sunday supplements of Joseph Pulitzer's New York *World* and William Randolph Hearst's New York *Journal*. These papers added comic strips in a drive for increased circulation. Pulitzer's paper, Horn argues, assembled "all the essential elements

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[6] Standard works include: Maurice Horn, ed., *The World Encyclopedia of Comics* (New York: Chelsea House, 1976); Alan Aldridge and George Perry, *The Penguin Book of Comics* (Harmondsworth: Penguin, 1967); Stephen Becker, *Comic Art in America* (New York: Simon and Schuster, 1959); Bill Blackbeard and Martin Williams, *The Smithsonian Collection of Newspaper Comics* (Washington: Smithsonian Institution, 1977); Martin Sheridan, *Comics and Their Creators* (Boston: Ralph T. Hale & Co., 1942); Coulton Waugh, *The Comics* (New York: Macmillan, 1947). See also Russel Nye, *The Unembarrassed Muse: The Popular Arts in America* (New York: Dial Press, 1970), Chapter Nine.

of the form - the sequential narrative, continuing characters, dialogue enclosed within the picture," but Hearst brought the form to fruition in the New York *Journal*. Horn notes that four artists who defined the form of comic strips, Richard Outcault, James Swinnerton, Rudolph Dirks, and Frederick Opper, worked on the *Journal*. Horn's argument, complete with incorrect dates, summarizes the standard American view of the origins of comic strips.[7]

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[7] Horn, pp. 10-11. Horn gives February 16, 1896 as the date of Richard Outcault's breakthrough Yellow Kid. By this he apparently means the date yellow was applied to the Kid's nightshirt thereby earning him the name "The Yellow Kid." Actually this occurred on January 6, 1896. Coulton Waugh (p. 1) and Russel Nye (p. 217) also give February 16, 1896 as the starting date for "The Yellow Kid." Martin Sheridan (p. 17) gives the impression that Outcault's first colored illustration in the November 18, 1894 issue of the New York *World* was the first "Yellow Kid." There is a great deal of confusion about "The Yellow Kid" that occurs in part because the comic in which "The Kid" appeared was entitled "Hogan's Alley" and the character was not referred to as "The Yellow Kid" by Outcault until late in 1896 when he switched from Joseph Pulitzer's New York *World* to William Hearst's New York *Journal*. The character's first newspaper appearance in a color "Hogan's Alley" panel occurred May 5, 1895 in the New York *World*. Horn does not state directly that comic strips are uniquely American but his aesthetic approach lends itself to this position, which is adopted to some extent by most of the standard works on comics. It should be noted here that Horn's *Encyclopedia of Comics* is notoriously inaccurate and subject to the scorn of

There are, however, two dimensions to this standard history that contribute, in varying degrees, to the explanation of the American nature of comic strips offered by most works. An aesthetic understanding, such as Horn stresses, argues that the physical makeup of comic strips - panels, word balloons, and continuing characters - distinguished them from earlier graphic forms and made them uniquely American. The competing sociological approach regards the subject matter of early American strips, particularly "The Yellow Kid," as their distinguishing feature. The proponents of this second position read the content of "The Yellow Kid" as an explanation for the development of comic strips. That is, America produced a class of rough hewn children, "kids," who found expression in comic strips. In other words, "The Yellow Kid" simply reflected a social reality familiar to residents of American cities. Ergo comic strips are uniquely American.[8]

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even its contributors who object to the way Horn edited their work. (Author's conversations with John Ryan March, 1979 and Bill Blackbeard December 13, 1990.) Nonetheless Horn's outline of the aesthetic of comic strips is generally excepted.

[8] For work typical of the sociological approach see "The

Horn's dismissal of the importance of Töpffer and Busch to the development of American comic strips flows from a narrow understanding of the relationship between graphic and text in comic art. He argues that comic strips are not a medium of graphic narrative because the story in the strip is not conveyed visually but by both words and pictures. But the relationship between words and pictures in comic strips is highly complex. Comic strips convey their stories in several different registers: the story in words, the story in pictures, the story of the words and the pictures, and stories that are embodied in the un-given histories of the content and form of the

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Researchers Report" section of David Manning White and Robert H. Abel, eds., *The Funnies: An American Idiom* (New York: Free Press, 1963). Two recent works that maintain comic strips are uniquely American are: M. Thomas Inge, *Comics as Culture* (Jackson, Miss.: University Press of Mississippi, 1990) and Richard Marschall, *America's Great Comic Strip Artists* (New York: Abbeville Press, 1989). Marschall, however, dismisses much of the myth surrounding "The Yellow Kid," and goes further than anyone else in acknowledging European and American illustrated humor magazine influence on comic strips. In her recent work Judith O'Sullivan, without explanation, dates the origin of comic strips as 1892. She too regards comic strips as uniquely American. (*The Great American Comic Strip: One Hundred Years of Cartoon Art* (Boston: Bullfinch Press, 1990), p. 9.)

comic strip.[9] Horn's argument that pictures and words act in combination only when the text is included in the frame of the graphic simplifies the construction of meaning in comic art. This is not to say that the work of Töpffer and Busch, who did not use word balloons, is qualitatively the same as Rudolph Dirk who did. The point is that Töpffer and Busch, in different fashions, strengthened the link between text and graphic and Horn's methodology prevents him from seeing their contribution.[10]

The presentation of comic strips as uniquely American because they depicted the reality of American cities is likewise simplistic. American comic strips were the product of a specific set of social relations, sometimes referred to as modernity, that ripened in America cities in the 1890s. In a particular time and place, comic strips developed a specific form. But it was a form that leaned heavily on the past and that could be transported

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[9]The content of a given episode of a comic strip is shaped, to some extent, by its place in an unfolding and continuing narrative.

[10] Horn, p. 9. For an extended presentation of the European origins of comic strips see David Kunzle, *History of the Comic Strip: Vol. 1, The Early Comic Strip* (Berkeley: University of California Press, 1973); and *History of the Comic Strip: Vol. 2, The Nineteenth Century* (Berkeley: University of California Press, 1990).

to, or invented in, other cultures, with slight variation, as they too achieved modernity.[11] Moreover, such an explanation slides over the diversity of American culture in the late nineteenth century by equating American cities with the nation as a whole. Comic strips are certainly a national phenomenon today, but behind this status stands a process involving the commercial development of the form and its sale across the country. An associated difficulty with the sociological interpretation is that it generally treats comic strips as a reflection of social attitudes rather than as a constituent element of the culture. Thomas Inge describes comics as "revealing reflectors of popular attitudes, tastes, and mores." Judith O'Sullivan sees comics as "holding an enchanted mirror to American society."[12] Such approaches position comic strips as documents that somehow transcend forces of production and

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[11] See Peter Bailey, "Ally Sloper's Half Holiday: Comic Art in the 1880's," *History Workshop*, no. 16 (Autumn 1983), pp. 4-31; and Ian Gordon, "Stop Laughing This Is Serious: The Comic Art Form and Australian Identity, 1880 - 1960," BA Honours Thesis, Department of History, University of Sydney, 1986, for respective accounts of the development of comic art in England and Australia.

[12] Inge, p. xi; O'Sullivan, p. 9.

that have little impact on those that read them daily, which is ironic given that these commentators generally cite the high readership of comic strips as a reason for their study. In their celebration of comics these sociological approaches also ignore other readings of comic strips as uniquely American. For instance, in 1908 the *Nation* labelled comics "a glory all our own" in order to criticize them. And in the 1950s intellectuals debating the impact and value of mass culture both lambasted and revered comic art as singularly American.[13] If the importance of comic strips is not that they are uniquely American, how should they be understood? I would argue that comic strips are part of a broader art form, which includes caricature, cartoons, animation, and comic

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[13] "Boston *Herald's* Abandonment of Comic Supplement," *Nation*, 87 (November 5, 1908), p. 426. Coulton Waugh captured the celebratory mode when he hailed comic strips as an example of American democracy. To Waugh they were "fresh flowers from nature's wonderful hotbed, the people" (p. 57). For the 1950s debate on mass culture see Bernard Rosenberg, and David Manning White, eds., *Mass Culture: The Popular Arts in America* (Glencoe, Ill.: Free Press, 1957). Commentaries on the debate include Jim Gilbert, *A Cycle of Outrage: America's Reaction to the Juvenile Delinquent in the 1950's* (New York: Oxford University Press, 1986); and Andrew Ross, *No Respect: Intellectuals & Popular Culture* (New York: Routledge, 1989), Chapter 2.

books. This comic art form originated in the eighteenth century when European artists added linear narrative and caricature to the traditional form of broadsheet graphic narratives. Comic strips are works that employ caricature in a series of drawings to tell a story. They are distinguished from other forms of graphic narrative, stories told through pictures, by their comic element. The comic element is often present only in the form, the style of depiction, and not in the subject matter of the story. Comic strips and comic books developed out of European and American traditions of caricature and cartoon. American illustrated humor drew its form and some of its inspiration from European antecedents.[14] But two factors - the use of continuing characters and their appearance in mass circulated newspapers - set American comic strips apart from the earlier European form and made them mass consumed products.

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[14] As for the Bayeux tapestry, Egyptian hieroglyphics and pre-historic cave drawings it is sufficient to note that to speak meaningfully of any relationship these have with the comic art form would require histories of the development of language and visual representation. While the comic art form embodies language, representation, and narrative it does not follow that all instances of these forms relate to comics except in so far as they are all products of human society.

Between 1900 and 1915 Hearst, Pulitzer, and others, created a national audience for comic strip characters through syndication. By 1903, the Sunday editions of newspapers across the country carried comic strips primarily from New York papers. Syndication created a set of nationally recognized comic strip characters. Publishers and artists marketed most of these characters simply as comic strips. But one comic strip artist, Richard Outcault, realized the marketing potential of the characters' high visibility and in 1904 licensed his new character "Buster Brown" to a number of manufacturers and advertisers. Yet Outcault's example was not generally followed until the 1920s when manufacturers employed comic strip characters' images in their products and advertisers used the comic art style for advertisements. In the late 1920s, the newspaper that did not carry comic strips was the exception rather than the rule. An early Gallup poll conducted in 1930 found that up to 85% of newspaper buyers read the comic strips regularly. The high visibility and popularity of comic strips prompted advertisers to adopt the norms of comic art, panels and speech balloons as a means of pitching their product.

Advertisers deduced from Gallup's writings that the comic strip style would give their advertisements a greater degree of intimacy since the images and word balloons conveyed a sense of eavesdropping on a private conversation. They believed this intimacy would create desirable images about products and sell them more effectively than simple textual advertising.

By the 1920s comic strips visualized American society as a consumer culture. One of the most popular strips of the decade, "Gasoline Alley," centered on the purchase and use of automobiles.[15] The strip's artist, Frank King, developed stories about the appropriate ways and means of incorporating cars into everyday life. The image of America as a consumer society was not the explicit subject of most comic strips but, literally the scenic background for the gags and stories they told. Nonetheless, artists such as Martin Branner, who developed a muted criticism of consumer culture in his

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[15] Martha Olney, an economist, demonstrates conclusively that automobiles became the leading consumer durable good in the 1920s, accounting for the largest dollar per household expenditure from 1922 until the present. Martha L. Olney, *Buy Now, Pay Later: Advertising, Credit, and Consumer Durables in the 1920s* (Chapel Hill: University of North Carolina Press, 1991), pp. 10-11).

comic strip "Winnie Winkle," found themselves constrained by the links between consumption and visual images such as comic strips. Branner suggested that consumer culture was dishonest and unmanly. He characterized celebrity product endorsements as "sissy" and ridiculed billboard advertising. But Branner's critique was ironic because he made a living from drawing a nationally circulated comic strip about a "working girl" who enjoyed fashion. Winnie Winkle's consumption and display of clothing were a crucial element of Branner's strip. Winnie Winkle herself was a commodity. Branner created her to be sold through visual images in the pages of newspapers across the country. Consequently the commercial form of Branner's medium undercut any criticism he attempted of consumer culture.

The link between comic strip characters and commercial products allowed them to transcend their form and place in newspapers. In the mid-1930s, entrepreneurs associated with the production of comic strips began to reprint these strips in a comic book format. This development allowed the comic art form independence from its nominal home in newspapers, particularly when artists

created new superhero characters. The distinct likenesses of superhero characters attracted a large audience and facilitated the rapid expansion of comic book publishing and profit making. The most important of these superhero characters, Superman, not only sold comic books but a wide range of other products. Moreover, during the Second World War, Superman comic books called for the defense of America's democratic "way of life," often defined as the right to consume commodities. In and through the character of Superman, comic art linked democracy, as a way of life, with consumerism.

This study highlights the way in which comic art contributed to the formation and expansion of consumer culture. Comic art, in the form of comic strips, was one of the most widely-consumed commodities produced by the emerging mass entertainment industry. Comic art was not only a useful medium for the promotion of other commodities but, in comic strips and comic books, served as an advertisement for the values and practices of consumer culture itself. Although I would acknowledge that comic art is often humorous and can provoke aesthetic appreciation, my point here is to show how

these qualities have been put to commercial use in comic strips, comic books, and advertising. These commercial uses came to define comic art to such a degree that comic strip and comic book characters were often less story telling devices and more ciphers, or business trademarks, that sold a range of products, which incidentally included comic strips and comic books. When artists devised comic strip characters in the 1890s, they created a form that lent itself to an expanding consumer culture. Comic art played a definitive role in the creation of mass consumer culture.

Chapter One

From Caricature to Comic Strips: The Shaping of Comic Art as Commodity

In 1883, Joseph Pulitzer commenced publication of a Sunday edition of his newly acquired newspaper the New York *World*. The *World* carried detailed stories about the infamous side of city life, stories that helped shape gossip, rumor, and scandal into a new, marketable genre: the news. The *World* and other cheap newspapers were the product of developments in printing technology, transportation, and communication. Their audience was the new reading public of the eastern cities. Close to ninety percent of the urban working class was literate and had significant expenditures for newspapers.[1] The

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[1] From a study of account books, John Modell estimates that in 1889 in northeastern states 89.5% of local born American, and 87% of Irish born, working class families "had significant expenditures for newspapers and books." John Modell, "Patterns of Consumption, Acculturation and Family Income in Late Nineteenth Century America," in Tamara K. Hareven and Maris A. Vinovskis eds., *Family and Population in Nineteenth-Century America* (Boston: Little Brown, 1978), p. 214. See also Lee Soltow and Edward Stevens, *The Rise of Literacy and The Common School in the United States* (Chicago: University of Chicago Press, 1981), whose strict literacy test indicates "that 89% of northern artisans and 76% of northern farmers and laborers were literate in the period between 1830 and 1895." Cited in Michael Denning, *Mechanic Accents: Dime Novels and Working-Class Culture in America* (New York:

World led the way for these newspapers. One of the *World's* important innovations was the introduction of illustrations to accompany reports of the news. Another was the regular use of editorial cartoons, which prior to the mid-1880s were largely confined to illustrated humor magazines. On October 30, 1884 the *World* splashed Walt McDougall's cartoon "The Royal Feast of Belshazzar Blaine" across its front page *(Fig. 1.1)*. This cartoon depicted a bloated James G. Blaine sitting down to dinner with the wealthy of the city while the hungry poor were excluded from the sumptuous repast. In the mythologies of comic art, this cartoon and Bernard Gillam's equally satirical version of Blaine as a man bearing the tattoos of his corruption, which appeared in *Puck*, are said to have cost Blaine the 1884 Presidential election.[2]

Verso, 1987), p. 31.

[2] William Murrell, *A History of American Graphic Humor: Volume II (1865-1938)* (New York: Macmillan, 1938), p. 82. Gillam's cartoon appeared in *Puck*, April 16, 1884. McDougall's cartoon was not the first to appear in an American newspaper. An editorial cartoon appeared in the New York *Evening Post* in 1814. The New York *Evening Telegram* published a cartoon on March 9, 1872 and a number of cartoons in 1879 by C.G. Bush, who later worked for the *World's* comic supplement. (Murrell, Vol. II, p. 129.)

Whatever its effect on the election, it certainly established the editorial cartoon as a regular feature on the *World's* front page.

The increased use of illustrated material in newspapers contributed to the development of comic strips. The first comic strip character to enjoy widespread popularity, Richard Outcault's the Yellow Kid, appeared as an unnamed figure in a series of illustrations in Pulitzer's Sunday *World* in 1895 and 1896. Dubbed "the Yellow Kid" by the newspaper's readers because of his nightshirt's color, the figure became the center of a craze in New York and nearby eastern cities. Products of the craze included Yellow Kid cigars, song books, and chewing gum. The Yellow Kid craze demonstrated that comic strip characters could sell newspapers. By the end of 1895, the Sunday *World* circulation averaged half a million copies -- almost a 100% increase over the 1891 circulation.[3] Outcault, Pulitzer, and his competitor William Randolph Hearst recognized the commercial possibilities that the popularity of comic strips and the

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[3] New York *World*, December 6, 1895, p. 1.

increased circulation of newspapers offered. Outcault tried to secure copyright protection for his character presumably in order to license Yellow Kid products. Hearst obtained Outcault's services, over the objection of Pulitzer, and in October 1896 launched a comic supplement to his New York *Journal* built around "The Yellow Kid." Although "The Yellow Kid" was short lived, other comic strip characters such as "The Katzenjammer Kids" and "Happy Hooligan" soon followed and insured the success of Hearst's newspapers and the comic strip form.

The Yellow Kid, the Katzenjammer Kids, and their counterparts won comic strips an institutionalized place in newspapers, first in New York and later across the country. Artists' development of popular characters, rather than the graphic form itself, accounted for the success of comic strips. Indeed artists created mechanisms basic to the comic strip as a means of embellishing their characters. Devices such as panels and word balloons worked to elaborate and extend these characters by placing them in narratives and supplying them with a voice. More important, comic strips were the

form newspaper proprietors, editors, and artists developed to market distinct comic art characters.

The Yellow Kid, the first comic strip character, originally appeared in single panel illustrations rather than in the sequential panel form of the comic strip. Artists such as Richard Outcault, Rudolph Dirks, and Frederick Opper created the comic strip art form around the character model offered by Outcault's Yellow Kid. Their early comic strips primarily represented city life in a form that could be sold through mass circulation newspapers. To understand where these comic strip images came from, and how they became commodities consumed on a mass scale, it is necessary to trace the development of comic art in America. Such an explanation requires an examination of American illustrated humor magazines, and newspaper comic supplements prior to the development of comic strips, for these publications shaped the form and style of comic art as a commodity.

American Illustrated Humor Magazines and City Culture

The first American illustrated humor magazine published

on a regular basis was *Puck*. Its founder, Joseph Keppler, was born in Vienna in 1838 where he studied art and appeared on the stage before emigrating to America in 1867. After a stint in a touring theatrical company and two unsuccessful attempts at publishing German-language magazines in St. Louis, including an earlier *Puck*, Keppler moved to New York. In September 1876 in partnership with the printer A. Schwarzman, he launched a new German-language *Puck*. At the prompting of the playwright Sidney Rosenfeld, and under his editorship, an English-language edition, using the same illustrations, was issued in March 1877. The English-language edition proved more popular than the German edition.

Puck demonstrated both the influence of European antecedents and the special, and distinctively American, culture of New York City. The graphic material it published drew its form and technique from European traditions, but except for the occasional nod to Wilhelm Busch, its content was locally inspired by an emerging culture of the cities that the humor magazines not only

celebrated but helped create.[4] Keppler's cover illustration for the first issue -- "A Stir in the Roost: What Another Chicken?" -- showed the influence of the European tradition of representing human action in anthropomorphic symbolism *(Fig. 1.2)*. It depicted *Puck* freshly hatched from an egg greeting the rest of the brood identified as the *Tribune*, *Herald*, *Graphic*, *Leslie's Weekly*, and *Harper's Weekly*. In this brood *Puck* stood out as the only journal to focus predominantly on humor. But it was not simply a copy of its European antecedents *Fliegende Blätter*, *Charivari*, and *Punch*. Unlike these journals, *Puck* combined social humor with sharp-edged political cartoons. Indeed, *Puck* defined a format for American illustrated humor magazines followed by it main competitors *Judge* and *Life*. Every issue of *Puck* contained a full page political cartoon on the cover, a double page political cartoon in the center

[4] At the same time *Puck*, *Life*, and *Judge* often printed cartoons from European journals. Generally these were limited to one or two per issue and they were primarily used to fill up blank space on the pages reserved for advertisements.

pages, and a full page social cartoon on the back cover.[5]

Puck's political cartoons followed the success of Thomas Nast's cartoons attacking the Tweed Ring in New York City, which appeared in *Harper's Weekly*. These cartoons established the effectiveness of caricature as a modern political weapon. And, because Nast's cartoons appealed to an emerging group of urban reformers, they achieved a respectable status in middle-class sensibilities. The single panel cartoon became a legitimate form of political commentary and action in American society. *Puck*, *Judge*, and *Life* took the respectability and appeal of political cartoons and extended that esteem to all forms of illustration derived

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[5] In 1881 the respective circulations of the English and German editions of *Puck* were 85,000 and 19,500. Keppler published the German edition until the end of the 1890s. *Judge* was established in 1881 when a group of disgruntled artists left *Puck*. Whereas the political tone of *Puck* was independent Democratic, *Judge* was Republican, especially after 1884 when the Republican Party gained control of the magazine. *Life* established in 1884 was less political than the other two magazines, although it too was independent Democratic in tone. In the 1890s *Life's* double page center spreads were almost exclusively devoted to Charles Dana Gibson's social cartoon's featuring the "American" or "Gibson Girl." For more details see the entries for each magazine in David E.E. Sloan, ed., *American Humor Magazines and Comic Periodicals* (New York: Greenwood Press, 1987).

from caricature.

Illustrated humor magazines like *Puck* fused the rough and tumble urban political culture of Gilded Age America with the rich pageant of public entertainment that filled up the leisure hours of thousands of men and women. Leisure time emerged when large scale industrial production and craft deskilling, led to work becoming something one did for a living rather than the way one lived. To increase production and achieve economies of scale large industrial proprietors sought to exert greater control on the conduct of work. They established new work processes that curtailed an individual's control over a job and created a new class of salaried managers to oversee production. For laborers work became more regimented and rationalized and consequently a chore from which they sought relief. The non-owning managers had less personal stake in the enterprises and spent less time on them than small proprietors had. By the turn of the century leisure was what one did in non work hours. As work and leisure split into separate spheres, leisure assumed a growing importance in shaping the class

identities of both middle- and working-class Americans. At one extreme the middle class erected a cultural hierarchy around practices such as theatrical performance of Shakespeare, which had previously been part of a shared culture. Working-class leisure often involved partaking in activities formerly integrated into the work day. For instance, Roy Rosenzweig describes how owners forced the open consumption of alcohol from the workshops of Worcester, Massachusetts to saloons. But, while owners could regulate the time and place of alcohol consumption they were less successful in regulating the activity itself. Nevertheless both middle- and working-class leisure swiftly came to be mediated by a culture industry created by entrepreneurs and consumers of professional sport, circuses, minstrel shows, vaudeville, amusement parks, dime novels, other cheap literature including illustrated humor magazines, the modern daily and Sunday newspapers, in which comic strips would appear, and eventually movies.[6]

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[6] Lawrence W. Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge, Mass.: Harvard University Press, 1988); Roy Rosenzweig, *Eight Hours for*

Precisely because leisure took a greater role in structuring and mediating class identity, it also assumed a greater role in structuring and mediating class tensions. Indeed, barrooms, dance halls, vaudeville palaces, and dime novels became contested terrain in the struggle to define urban America. The title of Rosenzweig's book, *Eight Hours For What We Will*, captures the workers' determination to control their leisure. This was the trade-off they made for relinquishing

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What We Will: Workers and Leisure in an Industrial City, 1870 - 1920 (Cambridge, Mass.: Cambridge University Press, 1983); and John F. Kasson, *Amusing The Million: Coney Island at the Turn of the Century* (New York: Hill and Wang, 1978). See also Lewis A. Erenberg, *Steppin' Out: New York Nightlife and the Transformation of American Culture, 1890-1930* (Chicago: University of Chicago Press, 1981); and Kathy Peiss, *Cheap Amusements: Working Women and Leisure in Turn of the Century New York* (Philadelphia: Temple University Press, 1986). For a good overview of the changes in the organization of work and its effect see Harry Braverman, *Labor and Monopoly Capital: The Degradation of Work in the Twentieth Century* (New York: Monthly Review Press, 1974). A more recent work on the same subject, which contains a wealth of empirical data but which lacks Braverman's argumentative force is David Montgomery, *The Fall of the House of Labor* (New York: Cambridge University Press, 1987). See also Herbert Gutman, *Work, Culture and Society in Industrializing America: Essays in American Working-Class and Social History* (New York: Vintage, 1976); and E.P. Thompson, "Time, Work-Discipline, and Industrial Capitalism," *Past and Present*, 38 (1967), pp. 56-97.

control of the work place. Leisure was obtained through work, and was the right of those who worked. The very formation of a self-conscious middle class was bound up in efforts to determine appropriate leisure activities. According to historian Michael Denning the middle class defined itself by establishing cultural boundaries between it and the working class following the collapse of the notion of "producing class" as a mark of social position. Denning's history of dime novels analyzes their conflicting "accents" (different voices for different audiences) in the context of a producerist plebeian mentality reluctantly giving way to an emerging middling mass culture. The revolution in private recreation among the "middle class" between 1880 and 1900, which Francis Couvares describes in his work on Pittsburgh, did not so much involve "every leisure taboo [losing] its grip" on an existing static class, as it did a redefinition of social position in face of changes in the organization of work and the emergence of new forms of entertainment against which no taboos had yet been

erected.[7]

If commercialized leisure mediated and structured the tensions between the middle and working classes, it also mediated between the Old World and the New. Like native-born managers and workers, immigrants also defined themselves through leisure. In his history of immigrants in urban America John Bodnar argues that rather than acquiring a set of given traits in a process of Americanization, immigrants shaped their own world, drawing on an inherited past in order to meet "the hierarchy of power and resources in urban America." On the other hand, Robert Snyder in a history of vaudeville argues that through that medium immigrants fashioned "new ethnic identities formed more from American popular culture than from Old World ways." But Snyder is not as far from Bodnar as these statements imply. If we take vaudeville as representative of American popular culture we can see that the latter encompassed itself a good number of old world ways. Vaudeville embodied several

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[7] Denning, p. 59; and Francis G. Couvares, *The Remaking of Pittsburgh: Class and Culture in An Industrializing City, 1877 - 1919* (Albany: The State University of New

ambiguities. Originally known as variety, it grew out of the exclusively masculine saloon concert. Changing the name to vaudeville was an attempt to attract a heterosocial audience; the aim was to retain enough raciness to titillate, but not to offend, the new broader audience. Moreover, although the syndicate of B.F. Keith and Edward Albee centralized bookings for most of the vaudeville circuit, shows were tailored for specific audiences. Vaudeville appealed to its potential audiences by meeting them in familiar surroundings. The ethnic traditions played out on the vaudeville stage granted immigrant groups a hyphenated status joining ethnic and American identities in a single, if ambiguous, identity. This duality comes out clearly in an anecdote about the Irish-American vaudeville singer Maggie Cline. "Once, when she finished the song "Don't Let Me Die Till I See Ireland" a man in the gallery shouted, "Well, why don't you go there?" "Nit!" Cline called back, "It's too far from the Bowery." She swaggered off a stage awash in

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York Press, 1984), p. 97.

cheers."[8]

Like vaudeville, illustrated humor magazines played on this immigrant/American identity. The October 20, 1892 issue of *Life* contained a graphic entitled "The Advantages of An Extensive Repertoire" by Franklin Morris Howarth *(Fig. 1.3)*. In seven unframed scenes, this piece depicted the attempts of a street musician to appease the cop walking the beat. The musician commenced his performance with "The Star Spangled Banner." Howarth probably wanted readers to assume that the cop lost in contemplation in the background would not interfere with this display of American patriotism. The joke plays out when the cop demonstrates his intention to put a stop to the performance. The resourceful musician switches to the anthems of Germany, and England, before striking the right note with an Irish song.

Almost a hundred years later the Irish cop joke appears

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[8] John Bodnar, *The Transplanted: A History of Immigrants in Urban America* (Bloomington, Ind.: Indiana University Press, 1985), pp. xvi, 118, and 205; Robert W. Snyder, *The Voice of the City: Vaudeville and Popular Culture in New York* (New York: Oxford University Press, 1989), p. 43; and *New York Herald Tribune*, June 12, 1934, p. 21, cited in Snyder, p. 117.

stale. But the piece contained more than a stereotypical joke; it posited a knowledge shared by artist and reader of power in the American city. The rapid shift to German, English, and finally Irish music demonstrates the musician's -- and Howarth's -- knowledge of urban America. Power, in this case the ability to make, break, and enforce the law, did not belong exclusively to those who regarded themselves as "American." It also belonged to German-Americans, Anglo-Americans, and Irish-Americans. But as Howarth suggested, one could never be sure who it belonged to on any given street corner. Like Maggie Cline the musician had to shape his identity in response to his audience, an audience composed of both immigrant and native-born Americans.

Magazines like *Life* helped middle-class Americans adapt to an emerging mass culture. The three major illustrated magazines *Puck*, *Judge*, and *Life* combined raucous humor with appeals to respectability. For instance, *Judge* attempted "to make a periodical which no gentleman will be ashamed to read in the family circle." *Life* sold itself as a more genteel version of the other two

magazines and probably appealed to a more well to do clientele. *Life's* series of Gibson Girl cartoons, by Charles Dana Gibson, set the standard for middle-class male and female fashion in the mid-1890s. *Puck* often took the side of the workingman against big business but warned against extremism. Although their readership was probably limited to native-born Americans the magazines acknowledged a shifting and heterogeneous urban population. *Puck*, *Judge*, and *Life* established illustrated humor as part of the urban scene and set an example for its commercial exploitation.[9]

F.M. Howarth and the Development of Comic Strips

Magazines like *Puck*, *Life*, and *Judge* acquainted readers with a new urban political and leisure culture. But through graphics like Howarth's "Advantages of an Extensive Repertoire," they simultaneously acquainted those readers with a new art form. Howarth, was an important figure in the development of the comic strip.

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[9] "Editorial," *Judge*, 3 (April 7, 1883), p. 2. The combined circulation of *Puck*, *Judge*, and *Life* in the 1890s was approximately 240,000. See entries for each

For instance, his placement of text, in the form of "music" emanating from the performer's trumpet, as a component element of the graphic was one of the first instances in American narrative comic humor where text and graphic were combined in a representation. Howarth's use of this important feature of comic strips placed him in the forefront of a movement that adapted and expanded Rodolphe Töpffer's and Busch's format for an American audience. Like those two European artists Howarth narrowed the distance between the textual and the visual to create a comic art form that increased the emphasis on character and narrative by embedding them in the graphic image itself.

Howarth was one of a number of American comic artists' who attempted to yoke narrative humor with graphic illustration. Through the course of Howarth's career a number of artists drew Darwinian jokes, which recast Darwin's theories as a series of highly dubious evolutions, involutions, and transformations. The visual pun of these illustrations depended on the fusion of

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magazine in Sloan.

people and objects with graphic similarities, and ironic textual juxtapositions. For instance, in "A Thanksgiving Study" *(Fig. 1.4)* a turkey changed into an axe. "The Involution of The Messenger Boy" *(Fig. 1.5)* displayed a boy becoming a tortoise. In "The Evolution of The English Sovereign" *(Fig. 1.6)* a bag of sterling metamorphosized into Queen Victoria. And, "All Balled Up" *(Fig. 1.7)* featured a catcher transformed into a baseball.

Some artists linked the narrative structure of the evolution joke with caricature of city faces and types to comment on the metropolitan scene. "What Will Become of The Men Who Stay Out Late" transformed a dude out for an evening on the town into an owl *(Fig. 1.8)*. Other illustrations depicted the expressions of an electric car motorman during a day's work *(Fig. 1.9)*, and those of a man who receives the news, by phone, that his mother-in-law has cut short her visit and left while he was at work *(Fig. 1.10)*. Variations on these types of illustration included a man who turned into a pig by eating at a lunch counter *(Fig. 1.11)*, a lover's quarrel illustrated solely by feet *(Fig. 1.12)*, and "Puck's Easy Lessons in

Caricature" *(Fig. 1.13)*, which demonstrated how to depict any type of face by adding to a basic oval shape. "The Transformation of a Paying Teller," in which a teller transformed from a humble servant into an outraged bureaucrat because a customer had endorsed a check at the wrong end, demonstrated the narrative possibilities of these types of illustrations *(Fig. 1.14)*.

Howarth was the most important of these magazine artists, for he did the most to develop humorous illustrated narratives. Howarth joined *Puck* as a full time artist in the mid-1890s during the magazine's reign as the preeminent forum for illustrated humor. Unlike the other artist on *Puck's* staff, Howarth was not required to draw editorial cartoons. Given the trajectory of Howarth's career and of American illustrated humor, this was an important division of labor. It marked the point where artists and editors separated comic strip art from political commentary. Howarth was one of the first major American comic artists to concentrate on social, or non-political, humor. His work in *Puck* consisted mainly of sequential narratives,

occasionally with text underneath, a format borrowed directly from Busch. Howarth's innovation was to block out his work in panels.[10]

Howarth was the leading American proponent of multi-paneled comic stories. This feature of Howarth's work was important in the development of comic art as a commodity because it laid the basis for the creation of comic strip characters. Narrative sequences were important to the development of comic strip characters because the humor in these illustrations derived from a dynamic social setting in which the passage of time played a role. In these sequences instead of using the figures as illustrations for gags printed beneath the

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[10] *Who Was Who In American Art* (Madison, Conn.: Sound View Press, 1985), p. 295; Roy L. McCardell, "Opper, Outcault and Company: The Comic Supplement and The Men Who Make It," *Everybody's Magazine*, 12 (June 1905), p. 769; and Maurice Horn ed., *The World Encyclopedia of Comics* (New York: Chelsea House, 1976), p. 323. The division between editorial cartoons and comic strip work was by no means fixed. Major editorial cartoonist such as Walt McDougall and Frederick Opper enjoyed extensive careers as comic strip artists. Winsor McCay known today primarily for his "Little Nemo" comic strip and his early animated films spent his last two decades working as an editorial cartoonist. Nonetheless the two forms of comic art are largely regarded as separate spheres of endeavor. The point here is to note that Howarth was one of the first

panel artists created the humor around the figures. Artists such as Howarth gave these figures characteristics attributed to city dwellers and created various types of comic art figures.

Busch's influence can clearly be seen in an early Howarth strip, "The Revenge of The Persecuted Baker," which appeared in *Judge*, July 11, 1891 *(Fig. 1.15)*. This pantomime strip, in which two naughty boys steal pastries from an over-laden baker who eventually extracts his revenge by lacing his goods with coal oil, reworked Busch's theme in *Max und Moritz (Figs. 1.16 and 1.17)*. Howarth's style, however, was more explicit than Busch's and conveyed the story without recourse to an exterior explanatory text. For instance, although this strip, and "The Advantages of An Extensive Repertoire," were not blocked out with panels, Howarth established a rudimentary frame by changing the position of figures. The narrative shifts in both strips also framed the action. In "The Advantages of An Extensive Repertoire," the narrative flows from the "music" coming from the

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to restrict himself to one type of comic art.

trumpet. In "The Revenge of The Persecuted Baker" Howarth's use of depth and perspective helped to carry the story.

Howarth also borrowed and developed techniques aimed at expanding possibilities for character development. He experimented with graphic methods that captured such human feelings and emotions, as pain and anxiety. The last sequence of "The Revenge of The Persecuted Baker" shows the two boys in pain, depicted through contorted facial features, hands clenched to stomachs, and exaggerated sweat beads or tears pouring down the boys' faces. Howarth used this technique in his earlier "The Unexpected" *(Fig. 1.18)* where an oriental prisoner about to be beheaded sweat large drops. He also used it in "The Advantages of An Extensive Repertoire" where the musician's anxious state was depicted by sweat beads. Exaggerated sweat beads became a standard means of displaying anxiety in comic strips and the credit belongs to Howarth. These techniques may seem a matter of little scholarly interest. But comic art's ability to convey emotions was important in the development of comic strip

characters and helped make them commodities. Emotions, however crude, offered readers the sensation of intimacy. Moreover, the depiction of these "intimate emotions" in simple, repeatable, easily recognizable forms, made them generally accessible, a factor that advertising researchers later concluded was the central appeal of comic strips.[11]

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[11] See chapter three for a discussion of advertisers research on comic strips. Richard Marschall claims that many of the techniques discussed here such as, "motion lines, sweat beads, clouds of dust, explosion lines, and footprints indicating motion," were "introduced or institutionalized" by a later comic strip artist, Rudolph Dirks. (Richard Marschall, *America's Great Comic Strip Artists* (New York: Abbeville Press, 1989), p. 45.) Such a claim reinforces the notion that comic strips are uniquely American. Marschall, who wrote his Master of Arts thesis on early American illustrated magazines, should know better. Töpffer invented motion lines and they were well and truly institutionalized in the work of American comic artists in the 1890s *(Fig. 1.19)*. In addition to borrowing from Busch, Howarth, along with numerous other artists, adopted Töpffer's use of lines to depict motion. Explosion lines are simply an outgrowth of motion lines and they too can be found on a regular basis in work of the 1890s. Clouds of dust, which indicate very quick motion, are also a development of motion lines and Howarth used a technique along these lines as early as 1888. (Howarth, "Not This Time," *Life*, 11 (January 5, 1888), p. 11. *(Fig. 1.20)*.) The point comes back to what Marschall means by "institutionalized." For him the institution is comic strips and as he believes these developed only after 1896, and were uniquely American, it follows that Dirks's

Howarth's use of narrative form and comic art technique allowed him to create new possibilities for comic characters. Rather than illustrate one or two line gags, straight out of vaudeville, Howarth presented unfolding stories through a series of panels. But like vaudeville these illustrations worked familiar narrative genres where the joke lay in the novel solution to a stock situation. Howarth's work made fun of professional photographers and spoiled babies *(Fig. 1.21)*, highlighted the pettiness of fashion and social class *(Fig. 1.22)*, and depicted the numerous frustrations faced by suitors. For instance, in "Love Will Find The Way" *(Fig. 1.23)* Howarth showed a young couple's triumph over a watchful father, while other strips showed suitors' efforts frustrated by vigilant fathers, jealous rivals, and even uncooperative elephants *(Figs. 1.24 - 1.27)*. These figures, and others such as the overbearing mother-in-law, emerged as stock types, so much so that on occasions Howarth created his humor by overturning common

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use of various techniques institutionalized them. But if one regards American comic strips as simply a specific development within a particular art form then Dirks usage

expectations. For instance, he drew a strip where a suitor encountered a cooperative father, and another where a man's mother-in-law proved to be a Godsend.[12] Nonetheless these stock situations and types remained the mainstay of comic art.

The most important of these pictorial representations of social types in the development of American comic strips was the naughty boy originally borrowed from Busch's *Max und Moritz*. The first comic strip character, the Yellow Kid, was developed from the naughty boy type. Howarth was not the first American artist who borrowed Busch's naughty boys for his comic strips. The leading illustrator of the day, Frank Bellew, and his son "Chip," contributed several such strips to *Life* before Howarth. But neither Frank, who died in 1888, nor "Chip," who died at age thirty-two in 1894, developed comic strip work on the scale of Howarth.[13] Howarth's "The Revenge of The

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of these techniques can be regarded as derivative.

[12] See Howarth's "Her Mother's First Visit," *Puck*, 32 (January 4, 1893), back cover *(Fig. 1.28)*; and "Asking Alicia's Pa's Consent," *Puck*, 31 (March 23, 1892), back cover.

[13] For examples of both Bellews' works see *Figs. 1.29 - 1.33*. Frank Bellew, the elder, was one of the first

Persecuted Baker" occupied the whole back page of *Judge* and was in color. When he joined *Puck* the full page comic strip, combining rhyming text with a graphic blocked out in panels, became his stock-in-trade.[14] Howarth also regularly drew strips focused on two naughty boys. In addition to "The Revenge of The Persecuted Baker" Howarth featured two boys in strips in *Life* on October 1, 1891, and in *Puck* on May 10, 1893, August 19, 1896, and January 13, 1897 *(Figs. 1.37 - 1.41)*. He and other artists also drew numerous strips and cartoons featuring mischievous children. Of these Michael Angelo Woolf's cartoons of the urban street life of children, which appeared in *Life*, stand out as prefiguring "The

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American cartoonists to sign his work. This was a mark of his standing as an artisan. Unlike other cartoonists, such as Nast, Bellew not only drew his cartoons but engraved them. The right to sign work that appeared in illustrated humor magazines and newspaper comic supplements became an important issue for artists as it offered them some copyright protection for their work.

[14] Howarth was not the only artist to draw full page comic strips in panels for *Puck*, *Life*, and *Judge*. A number of other artists, most notably Sydney B. Griffin, George Luks, the Australian born Frank Nankivell, and Gustav Verbeck (Verbeek) also worked this genre. Many of their strips were in color *(Figs. 1.34 - 1.36)*. But Howarth was the trend setter and, in the 1890s, master proponent of this type of illustration.

Yellow Kid." Woolf's cartoons featured street urchins speaking the same rough argot later employed by Outcault's "Yellow Kid." Furthermore, Woolf gave his cartoons titles such as "The Spanish Craze in Mulligan's Lane," and "Gymnastics in Brophy's Alley" *(Figs. 1.42 and 1.43)*. These presaged Richard Outcault's "Hogan's Alley."

The illustrated humor that appeared in *Puck*, *Life*, and *Judge* paved the way for the comic strip. In these magazines artists experimented with techniques and formats derived from European practitioners of graphic narrative such as Töpffer and Busch. The work they produced had many of the hallmarks of comic strips: it was often told in narrative sequences arranged in panels and employed recognizable social types as a means of creating humorous situations. What separated this early American illustrated humor from the comic strip was the lack of a cast of continuing characters or character, the regular use of word balloons, a format that required weekly or daily appearances by these characters in a named strip, and a place in a mass circulated medium,

which made the form and characters consumer staples. But these were not features acquired by comic strips overnight with the arrival of the comic supplement to the Sunday editions of the New York *World* and New York *Journal*. Rather, the launching of comic supplements by those newspapers set in motion a process that led to the creation of a distinct form of graphic narrative that acquired the name of comic strips.

Comic Strips and Comic Strip Characters

In 1889 the *World* capitalized on its successful use of illustrated material with the publication of a one-page illustrated humor section, "The World's Funny Side," in its Sunday edition. This section had a similar appearance to the humor magazines except it had no color plates. In 1894 the *World* acquired a color press and began a Sunday color supplement. R.F. Outcault's panel story "Origin of a New Species, or The Evolution of The Crocodile Explained," published November 18, 1894, was one of the first illustrations to appear in color in the *World's* Sunday supplement *(Fig. 1.44)*. Prior to his

engagement by the *World* Outcault worked as a technical illustrator for the Edison laboratories and the journal *Electrical World*. He also sold cartoons to *Judge* and *Life*. His "From The Eiffel Tower" *(Fig. 1.45)*, probably drawn when he accompanied Edison to the Paris Exposition of 1889, is the only signed example of his early work in the three main illustrated humor journals. It is a poorly executed illustration of a two line vaudeville style gag. "Origin of a New Species" was a better piece, although it derived its theme from the well worn genre of gag evolution illustrations. Although some historians, such as William Murrell and Martin Sheridan, regard it as the first comic strip because of its panels, layout, and use of color, Outcault's graphic added nothing to the form. It was not even the first piece of comic art printed in color in an American newspaper.[15] Outcault's

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[15] Murrell, Vol. II, p. 136 and Martin Sheridan, *Comics and Their Creators* (Boston: Ralph T. Hale & Co., 1942), p. 17. Marschall notes that Charles Saalburgh, later Outcault's editor at the *World* created a feature entitled the "Ting-Ling Kids" for the Chicago *Inter-Ocean* in 1893. It appeared every week and ran in color but it too was not a comic strip (p. 24). Pulitzer's biographer George Jurgens also cites Outcault's November 18, 1894 illustration as the first comic strip, although he refers

main contribution to the development of the comic strip was that he crystallized a succession of comic kid types into a single character, the Yellow Kid. Between 1895 and 1896 Outcault's Yellow Kid defined the artistic and commercial dimensions of comic strips.

On May 5, 1895 the *World* published Outcault's "At the Circus In Hogan's Alley" *(Fig. 1.46)*. It was the first of a series of large comic illustrations of city kids that appeared in the *World* under the more or less continuous running title of "Hogan's Alley." The origin of the title probably lay in the song, "When Hogan Pays The Rent," performed by the Irish-American Maggie Cline in Tony Pastor's vaudeville theater in 1891. The joke was that Hogan never paid the rent and this caused a great deal of excitement in his neighborhood (alley) on rent days. In 1893 this characterization was incorporated into "Maggie Murphy's Home," a song for the play *O'Reilly and the Four Hundred*. The song opened with

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to it incorrectly as "Shantytown." (*Joseph Pulitzer and the New York World* (Princeton, N.J.: Princeton University Press, 1966), p. 115.) See also Moses Koenigsberg, *King News: An Autobiography* (Philadelphia: F.A. Stokes Co., 1941), pp. 366-367 for an account of the development of

the lines: "Down in Hogan's Alley." Before he worked for the *World* Outcault adopted these lines for "Feudal Pride in Hogan's Alley," which appeared in the illustrated humor magazine *Truth* on June 2, 1894 *(Fig. 1.47)*.[16] This Outcault cartoon, and others like it, were almost identical to Michael Angelo Woolf's cartoons of city urchins. Woolf originated this type of cartoon in the 1870s in *Wild Oats*, an early illustrated humor magazine.[17] In the 1890s Woolf's art appeared regularly in *Life*. A comparison of an untitled Woolf cartoon from 1892 and Outcault's "Up to Date" from 1893 shows that Outcault closely followed Woolf's theme, poking fun at fashion, even going so far as to use the same name for his main protagonist *(Figs. 1.48 and 1.49)*. Outcault borrowed his theme from Woolf with little fear of recrimination because it was not possible to copyright themes, types, and situations. But it was possible to copyright characters with distinctive appearances.

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halftone etching and color web presses.

[16] "Three Popular Women," *New York Times*, October 27, 1891, p. 4, cited in, Snyder, p. 25; McCardell, p. 768.

[17] William Henry Shelton, "The Comic Paper in America," *The Critic*, 39 (September 1901), p. 228.

The copyright law inspired an Outcault cartoon in the February 9, 1895 "Special Artists' Issue" of *Truth*. Outcault's cartoon satirized the work of Palmer Cox, the creator of "The Brownies," a set of popular illustrated characters that first appeared in the *St Nicholas* magazine in the early 1880s, and then in books, comic strips, and a series of products including Kodak's Brownie cameras. The joke in this cartoon, "Fourth Ward Brownies" *(Fig. 1.50)*, operated at two levels. First, by having "Mickey the Artist" draw the simple features of a "brownie" on a fellow kid, Outcault implied that Cox's work was childish and easily done. Second, the dialogue of the joke played off this simplicity. Mickey says, "If Palmer Cox wuz t'see yer, he'd git yer copyrighted in a minute," the point being that Cox needed copyright protection since anybody could reproduce his art. In fact Cox's art was reasonably detailed, if simple in appearance. But the cartoon turns on the importance of copyright, so Outcault set up Cox's work as something easily created. The appearance of this cartoon in the artists' issue of *Truth* suggests that its message flowed

from an ideology of craft pride, which posited that although artists owned the product of their labor and skill they should not try to control the subject of their work. If this was Outcault's intention then the cartoon proved highly ironic because one of the kids admiring Mickey's work was the as yet unnamed Yellow Kid in his first distinctive appearance.[18] This small cartoon was reproduced in the New York *World* the following week. Another Outcault cartoon, "The Fate of the Glutton," appeared in the *World* on February 10, 1895. Shortly after, on May 5, 1895 the jug eared figure appeared in the *World's* quarter page "Hogan's Alley". Unlike the cartoons the May 5 strip's humor did not rely on a caption under the illustration and it was in color. On January 5, 1896 in an illustration entitled, "Golf The Great Society Sport As Played in Hogan's Alley," this kid's nightshirt was colored yellow and the Yellow Kid,

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[18] It is possible that the small figure holding hands with a girl to the left of "Up to Date" and to the right of "Feudal Pride in Hogan's Alley" may have been an early version of the Yellow Kid. What makes his appearance in "Fourth Ward Brownies" decisive is his nightshirt with ink smudged handprints on it. This was a feature of the Yellow Kid in his early *World* appearances.

the first continuing character in a newspaper comic supplement, was born.

Outcault, it seems, did not deliberately set out to create the Yellow Kid. By all accounts it was the comic supplement audience who dubbed the figure the Yellow Kid after the color of his nightshirt. Outcault did not refer to the figure as the Yellow Kid during his tenure at the *World*. It was only when Outcault joined Hearst's New York *Journal* in October 1896 that the figure appeared under this title.[19] The title "Hogan's Alley," the

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[19] A typical account of The Yellow Kid's origins is given by Bill Blackbeard in Horn's *Encyclopedia of Comics* (pp. 711-712.) But the dates of Outcault's tenure at the *World* are wrong. Blackbeard who knows these details cites Horn's editorial shortcomings for this, and other, inaccuracies in the *Encyclopedia*. (Author's telephone conversation with Blackbeard 12/13/90.) Until recently it was generally accepted that the nightshirt was colored yellow as a test of the ability of yellow ink to bond to newsprint. Richard Marschall argues that this could not have been so as yellow had been used earlier (p. 22). But it is possible that yellow would not take on new presses operated at higher speeds and so new stabilizing agents had to be tested. Bill Blackbeard suggested to me that yellow was used because it was the best background for the text printed on the Kid's shirt. (Conversation with the author 8/13/91.) Although this seems a good explanation yellow was used three months before text was added to the Kid's nightshirt. Why a certain color was used may seem a small point to belabor, and one of interest only to comic strip aficionados, but the "Yellow

vaudeville origins, and Outcault's use of dialect, located the comic in New York City, and in some ways the Kid was an archetypical working class city dweller. Outcault apparently thought the Kid was a type, not an individual.[20] But the Kid was bald, had jug ears and buck teeth and always wore a nightshirt. Although he was Irish he was often taken to be Chinese (See the Kid's nightshirt in *Fig. 1.51*). These features singled the Yellow Kid out from the other kids in Outcault's illustrations and probably account for the popularity of the feature. They also singled out Outcault's work as a distinctive representation of the complexity of city life; in his hands comic art transcended stock situations and types to produce an individual character. But the Yellow Kid was a character whose meaning and reception often slipped from his creator's control.

Kid" gave his name to the Yellow Press and inaccurate accounts of his origin crop up in social histories of the era. For a typically wrong headed account of Outcault's career and the origins of the "Yellow Kid" see Joyce Milton, *The Yellow Kids: Foreign Correspondents in the Heyday of Yellow Journalism* (New York: Harper and Row, 1989).

[20] Outcault quoted in La Touche Hancock, "American Caricature and Comic Art," *Bookman*, 16 (October 1902), p.

The Yellow Kid was immensely popular and figured almost every week in the *World's* advertisements for the Sunday edition. The "Hogan's Alley" feature itself, however, appeared only eight times in 1895, and on average only every other week in early 1896.[21] Outcault kept no regular schedule for the production of "Hogan's Alley" illustrations up to June 1896. But from June 7 to October 4, 1896 Outcault's "Hogan's Alley" appeared weekly in the Sunday *World*. Outcault's increased tempo of production may have been a response to the *World's* publication on May 31, 1896 of a George Luks "Hogan's Alley" comic that was indistinguishable from Outcault's work. It is possible that Outcault felt threatened by another artist drawing his successful feature and took steps to protect his creation. In any case, Outcault took action to secure his legal position regarding "Hogan's Alley" and "The Yellow Kid." The September 6,

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[21] My account of is based on the microfilm copy of the New York *World* taken from the holdings of the New York Public Library. It is possible that "Hogan's Alley" illustrations were removed from the Library's holdings of the *World* before it was microfilmed but this seems doubtful as the microfilm copy for 1896 includes every

1896 installment of the comic entitled, "Li Hung Chang Visits Hogan's Alley," carried a small box in the left hand corner that read, "Do Not Be Deceived None Genuine Without This Signature" below which appeared Outcault's signature *(Fig. 1.51)*. On September 7, 1896 he wrote to the Library of Congress seeking copyright for "The Yellow Dugan Kid." He stated that it was not intended as "an article of manufacture but to appear in my cartoons each week in the Sunday World." Outcault was uncertain if the character could be copyrighted "as he appears in a different fashion each week. His costume however is always yellow, his ears are large, he has but two teeth and a bald head and is distinctly different from anything else." To emphasize his point, Outcault enclosed a sketch of the kid.[22] In the October 4, 1896 "Hogan's Alley," a note attached to the Yellow Kid's arm identified him as Mick Dugan. Whether or not Outcault

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humor supplement.

[22] R.F. Outcault to A.R. Spofford, Librarian of Congress, September 7, 1896. Held division of Prints and Photographs, the Library of Congress. The letter and illustration are reprinted in Judith O'Sullivan, *The Great American Comic Strip: One Hundred Years of Cartoon Art* (Boston: Bullfinch Press, 1990), p. 149.

took these steps simply to protect his character or as part of a scheme to ensure that he retained control over it when he left the *World* remains conjecture, but the October 4 "Hogan's Alley" was Outcault's last for the *World* before he joined Hearst's *Journal*.

Outcault gave his character the Yellow Kid singular features as part of his effort to distinguish his work from that of other artists, particularly Michael Angelo Woolf. His jab at Palmer Cox suggests that he thought an artist's worth lay in the novelty of his or her ideas and the ability to render those ideas on paper. If Outcault thought of the Yellow Kid as a type then the Kid's individuality belonged not to the illustrated figure but to the artist. But as Outcault discovered when Luk's imitated his work, such individuality was not only easily reproducible, but apt to be copied when it was profitable. Outcault's only recourse was to copyright his character. A letter, regarding the status of the Yellow Kid from the Treasury Department to the New York *Journal*, dated April 15, 1897, stated that on the advice of the Librarian of Congress the Department held that

only the title and not the likeness had been copyrighted due to an irregularity in Outcault's application.[23] This meant that Outcault could not prevent unauthorized reproductions of "The Yellow Kid" and so was unable to effectively license his character. Entrepreneurs marketed numerous unauthorized Yellow Kid products including buttons, chewing gum, chocolate figurines, cigars, and ladies' fans.[24]

Outcault's "Yellow Kid" demonstrated the potential of comic characters to capture the public's imagination and boost newspaper circulation. Both Pulitzer and his competitor William Randolph Hearst saw this potential and waged a court battle over the right to publish "Yellow Kid" comics. Hearst arrived in New York from San Francisco in 1895. He took control of the New York

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[23] W.B. Howell, Assistant Secretary, Treasury Department to W.Y. Connor, New York Journal, April 15, 1897, reprinted in, *Decisions of the United States Courts involving Copyright and Literary Property, 1789-1909, Bulletin 15* (Washington, D.C.: Library of Congress, 1980), pp. 3187-3188.

[24] The Warshaw Collection of Business Americana, National Museum of American History - Archives Center, Collection #60, contains a number of advertisements for these products. See also two collector's newsletters, *The Yellow Kid Notes* and *The R.F. Outcault Reader* for details

Journal and set about emulating Pulitzer's Sunday *World*. To achieve this goal in the shortest possible time Hearst took the expedient step of hiring away from the Sunday *World* almost the entire staff at higher salaries. When Hearst decided to publish a humor supplement it was the natural thing to poach Outcault from the *World*, especially as his "Hogan's Alley" was the central feature of the *World's* supplement. Hearst launched his own comic supplement on October 18, 1896. It was heralded as "eight pages of polychromatic effulgence that make the rainbow look like a lead pipe."[25] A prominent feature of the first issue of the new supplement was "McFadden's Flats," which featured the Yellow Kid and the other denizens of Hogan's Alley who joked, "Say Hogan's Alley Has Been Condemned By De Board of Helt An We Was Gittin Tired of It Anyway."[26]

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of Yellow Kid products.

[25] The American Humorist Supplement to the Sunday *Journal*, October 18, 1896, front page headline.

[26] The term flat referred to an apartment. It retains this usage in parts of the United States and other English speaking countries. "McFadden's Flats" appeared in every issue of the *Journal's* supplement from October 1896 to the end of May 1897. The October 25 issue featured both a "McFadden's Flats" illustration and a

Pulitzer sued Hearst and Outcault. The outcome of the case saw Pulitzer retain the right to the "Hogan's Alley" title and Outcault the right to the Yellow Kid's name. Both the *World* and the *Journal* versions of the comic had characters with the same physical appearance. The simultaneous appearance of two Yellow Kids in newspaper strips, and the flood of unlicensed products, diminished the value of the character as a commodity for both Outcault and the publishers. Neither paper could promote their comic strip as an exclusive feature, and therefore a reason to buy one paper over the other. George Luk's

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semi comic strip "The Yellow Kid And His New Phonograph." This was the first time the Yellow Kid appeared as a named character in a humor supplement. It was also the first time he appeared in a series of illustrations that approximated a comic strip. Thereafter the Yellow Kid often appeared in his own comic strip as well as in McFadden's Flats. He also started to appear in other forms. On Friday October 30, 1896, J. Campbell Cory used the kid as a metaphor in an editorial cartoon in the daily *Journal*. On November 8, the *Journal's* Sunday humor supplement included sheet music for "The Yellow Kid: The Latest and Greatest." At the same time Outcault experimented with laying out "Yellow Kid" stories in panels and eventually on January 24, 1897 a "Yellow Kid" illustration appeared with all the accoutrements of a comic strip. But this was a rare occurrence. Outcault preferred the large splash illustration of "Hogan's Alley" and "McFadden's Flats" to the panel sequence format.

version of "Hogan's Alley" for Pulitzer's *World* eventually shifted the focus from the "Yellow Kid" to two new characters the "yellow kids." When Outcault realized he could not retain exclusive control of the Yellow Kid he abandoned the character and Hearst, but not comic strip characters. Outcault's experience with the Yellow Kid showed him that with the right character, and effective copyright protection, an artist could make a lot of money.

The *Journal* discontinued its version of the Yellow Kid in early 1898 when Outcault left Hearst to rejoin Pulitzer. The *World's* "Hogan's Alley" folded shortly after. Although he was short lived, the Yellow Kid established the legal status of illustrated figures as property. When Outcault left Hearst the comic strip had still not taken its definitive form but the Yellow Kid had introduced comic strip characters as commodities that could be created and sold in the market.[27]

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[27] Why Outcault left Hearst is not certain. It is not satisfactory to say, as the Horn edited entry for "The Yellow Kid" in his *Encyclopedia of Comics* does, that Outcault and his wife were sensitive to the views of the "better people" who criticized Hearst's yellow journalism

Hearst's New York *Journal* was the most successful medium in the development of this new commodity. The New

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and the vulgarity of "The Yellow Kid," (Horn, p. 712.) for Outcault returned to Pulitzer's employ. Pulitzer was just as much a yellow journalist as Hearst and Outcault continued to create rowdy features such as "Casey's Corner" and the "Kelly Kids" for the *World* between 1898 and 1900. If anything the new features were more worrisome to "better people" than "The Yellow Kid." "Casey's Corner" was dominated by the "New Bully" a caricatured African-American who wielded a cut throat razor. While this character fit one of the "coon" stereotypes of the period it also raised a provocative issue as this black youth lead a gang of Irish boys. Outcault's last "Yellow Kid" appeared in the *Journal* on January 23, 1898. "The New Bully" appeared the *World* on February 13, 1898. Through 1900 Outcault drew a number of cartoons for *Judge* that caricatured African-Americans. From late 1900 to 1902 the New York *Herald* published another Outcault comic feature that caricatured African-Americans, "Pore Lil Mose." On May 4, 1902 "Buster Brown" made his debut in the *Herald*. Outcault's African-Americans were clearly caricatures. But the very nature of the comic strip is caricature. It is not my purpose here to analyze this minor part of Outcault's work; the task of sorting out the relationship between images of African-Americans and comic art caricature would require a dissertation length study in itself. For a treatment of Outcault's African-American cartoons and comic features that does not confront the racism of his stereotypes in any critical fashion, but is at least useful in giving some publication details, see John Alan Swartz, "The Anatomy of the Comic Strip and the Value World of Kids," Ph.D., Ohio State University, 1978, Chapter Three. Valerie Moses's ""Here's A Brick For You": Representation of Blacks in "Mainstream" Newspaper Comic Strips From 1890 to 1945," Harvard College Honors Thesis, 1991, is a promising beginning to what could be a detailed examination of the relationship of caricature,

York *Journal's* comic supplement published comic art by a host of artists as well as "The Yellow Kid." Most of this art was similar in content and style to the work that appeared earlier in the illustrated humor journals. Indeed many of the *Journal's* artists, including Archie Gunn, Syd Griffin, Frank Nankivell, and Louis Glackens, were alumni of those periodicals.[28] But none of these artists developed a comic strip character. The first comic strip characters to appear in the *Journal* after the Yellow Kid were "The Tinkle Brothers" by Harry Greening, who debuted in the *Journal* on September 5, 1897 *(Fig. 1.52)*. The strip was an adaption of Wilhelm Busch's *Max und Moritz*. Although numerous adaptions of Busch's work appeared in American illustrated humor journals throughout the 1880s and 1890s, "The Tinkle Brothers" was the first to name its characters and appear in a number

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stereotypes, and racism.

[28] All these artists were listed as contributors to the *Journal's* comic supplement on May 2, 1897. Another early contributor Carl Anderson (1865-1948) drew a feature entitled "Journal Kinescope," beginning on January 3, 1897, that depicted comic art in panels drawn as movie film frames. Kinescope was the name of Hearst's nickelodeon company. Later, in 1934, at the age of 69 Anderson enjoyed major success with his comic strip

of episodes. But the strip was short lived. Only five episodes were published and it disappeared after October 17, 1897. On December 12, 1897, two months after the last "Tinkle Brothers" episode was published, another adaption of Busch's *Max und Moritz*, "The Katzenjammer Kids" by Rudolph Dirks (1877-1968), appeared in the *Journal*. This feature became one of the most successful comic strips of all time and, according to historian Elsa Nystrom, still appeared in over fifty newspapers as recently as 1988. But in its early appearances "The Katzenjammer Kids" had few of the features of the comic strip.[29]

"Henry."

[29] The standard histories of comic strips state that the comics editor for the *Journal*, Rudolph Block, suggested to Dirks that he adapt Busch's *Max und Moritz*. (See for instance Marschall, p. 42.) This may be true but the publication of Greening's "Tinkle Brothers," and earlier work by Howarth and others in the illustrated humor journals, demonstrates a general awareness of Busch's work and a desire to emulate its success. The point here is that, more than likely, "The Katzenjammer Kids" strip was not simply the result of an interaction between a single editor and artist, but representative of a conscious, deliberate, decision, by many comic artists, to imitate Busch. American comic strips then were built on European foundations. The term *katzenjammer* in German means cats howling and is used as slang for a hangover. On February 9, 1896 Walt McDougall published a full page

The first episode of "The Katzenjammer Kids," "Ach Those Katzenjammer Kids!" contained six unframed sequences in which three boys played a prank on a gardener with a hose. In subsequent weeks there were only two kids and the feature was drawn in panels. In the initial episodes the action was depicted in pantomime by means of the illustrations. Occasionally, during the first years, text was included underneath the panels in the manner of *bilderbogen* and Howarth's work in *Puck*. Dirks did not use word balloons in the strip's first two years. But "The Katzenjammer Kids" cast of continuing characters differentiated it from other comic art. The main characters were the kids, Hans and Fritz, and Mamma Katzenjammer. The basic framework of the strip was the kids' mischief, the object of which was usually Mamma

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cartoon in the *World's* humor supplement that depicted Teddy Roosevelt, then Police Commissioner of New York City, as the proprietor of "Teddy's Katzenjammer Kindergarten" *(Fig. 1.53)*. This cartoon was apparently a response to Roosevelt's proposal advocating the education of children to avoid intemperate vices. Given the tight-knit world of New York comic artists it is possible that Block derived the title for Dirks strip from this cartoon. See also Elsa Ann Nystrom, "A Rejection of Order, The Development of the Newspaper Comic Strip in America, 1830-1920." Ph.D., Loyola University of Chicago,

(Fig. 1.54). Later in 1902 Dirks introduced two other regular characters, Der Captain and Der Inspector, who also became victims of Hans's and Fritz's pranks. In 1898, following Outcault's departure, "The Katzenjammer Kids" became the backbone of the *Journal's* comic supplement. The strip appeared in almost every Sunday edition of the *Journal* up to July 1898 when Hearst temporarily dropped the comic supplement in favor of a series of supplements promoting the Spanish-American War. Following the war "The Katzenjammer Kids" resumed its prominent place in the *Journal*. The strip, and its regular appearance, was so important to the *Journal* that, from time to time, artists other than Rudolph Dirks drew "The Katzenjammer Kids."[30]

1989, p. 133, footnote 47.

[30] On October 9, 1898 the *Journal* published the first of many "Katzenjammer Kids" signed by Rudolph's brother Gus. On October 30, 1898 a "Katzenjammer Kids" by Gus Mager was published. Both Gus Dirks (1879-1902) and Mager (1878-1956) had careers as comic artists apart from their occasional work on "The Katzenjammer Kids." Before his suicide death in 1902 Gus Dirks drew "Latest News From Bugville" for Hearst. This strip had an innovative layout and used narrative text blocks within the panels which later became a hallmark of comic books. There is some dispute as to when Gus Dirks died. Marschall, p. 53, cites 1903 but *Who Was Who in American Art* (Madison,

The *Journal's* editors relied on the regular appearance of "The Katzenjammer Kids." In one editor's words, "habit forming [was] the core of newspaper supremacy."[31] Comic strips with continuing casts of characters proved well suited to the task of habit formation. The attraction of these comic strips lay in their unique and striking characters. To the late twentieth century reader this may seem obvious because we are accustomed to the mass media's creation of new characters, such as Bart Simpson, with sharply defined personalities. But at the opening of the century the construction of such characters was a recent phenomenon. But comic strip artists had to give their characters a voice before the characters could achieve celebrity status. Without a voice comic strip characters could not meet the standard of performance required of the twentieth century personality.[32]

Conn.: Sound View Press, 1985), p. 166, cites June 10, 1902. Mager drew the strip "Sherlocko the Monk."

[31] Koenigsberg, p. 378.

[32] In ""Personality" and the Making of Twentieth-Century Culture," (p. 280) Warren Susman points out that every manual on development of personality that he consulted "stressed the importance of the human voice" in

The first attempt to give an American comic strip character a voice occurred in Outcault's "Hogan's Alley" published on April 12, 1896 in the *World*. In this single panel illustration, entitled "First Championship Game of The Hogan's Alley Baseball Team," the Yellow Kid stands in the foreground, mouth open as if to address the audience, his "speech" pinned to his nightshirt *(Fig. 1.55)*. The space on the Yellow Kid's nightshirt became Outcault's preferred tableau for conveying the Kid's words. Outcault on occasion employed word balloons as a means of giving his subjects voice. The *World* of September 15, 1895 carried an Outcault panel, entitled "Grand Opening of the Dramatic Season at The North Pole," in which an Eskimo vendor offers theater patrons "Red Hot Tamales and Chili-Con-Carne" *(Fig. 1.56)*. And on May 3, 1896 in "Hogan's Alley" a parrot exclaimed, "Good Bye, Good Bye," by way of a word balloon *(Fig. 1.57)*.

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presenting one's personality. The essay is in his *Culture as History: The Transformation of American Society in the Twentieth Century* (New York: Pantheon, 1984), pp. 271-285. It may simplify matters to consider "character" and "personality" in David Riesman's terms as inner and other directed personality types respectively. See Riesman's, *The Lonely Crowd* (New Haven: Yale

Eventually on October 25, 1896 in Hearst's *Journal* the Kid himself spoke through a word balloon. But even on this occasion dialogue was inscribed on the Kid's nightshirt.[33]

The credit for developing word balloons as a means of giving comic strip characters a voice belongs to Frederick Burr Opper (1857-1937).[34] Before he joined the *Journal* in mid 1899 Opper was an established editorial cartoonist and worked for *Puck*. His first contributions to the *Journal's* comic supplement were full page cartoons for its cover. Gradually he began to experiment with panel stories and comic strips. Eventually on March 18, 1900 Opper's first comic strip character, "Happy

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University Press, 1950).

[33] As Outcault did not think of the Yellow Kid as an individual he may not have thought it particularly important for his "character" to have a "voice." See La Touche Hancock, p. 130.

[34] Word balloons were used in American political cartoons especially in the 1830s and the 1840s. After 1850 the technique fell out of favor but was used once in a while in illustrated humor journals. See for instance F.M. Howarth's, "A Smart Boy and His Grand-Papa," *Life*, 13 (March 21, 1889), pp. 170-171 *(Fig. 1.58)* and Michael Angelo Woolf's "A Supreme Moment," *Life*, 20 (October 20, 1892), p. 224. The technique can be traced back to early European broadsheets, but it was not until Opper employed them in his comic strips that they flourished as an

Hooligan," made his debut in the *Journal* in a six panel pantomime story.[35] Between March 1900 and early 1901 Opper experimented with the use of word balloons in "Happy Hooligan" and other comic art features he produced. On December 30, 1900 the *Journal* published an Opper piece entitled "Cupid's Everlasting "Jolly": Centuries May Come And Centuries May Go, But This Goes on Forever" *(Fig. 1.59)*. This graphic was a comic depiction, in a series of panels, of love over the centuries. Opper used both word balloons and rhyming text underneath the panels to effect his joke. "Cupid's Everlasting "Jolly" symbolized the transformation of narrative comic art in turn-of-the-century America. The use of rhyming text and graphics in the manner of the German *bilderbogen* disappeared with the end of the nineteenth century and the comic strip complete with characters, panels, and word balloons, blossomed. By March 1901 Opper used word balloons in almost all his

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integral part of comic art.

[35] By this time Rudolph Dirks had begun to use word balloons in "The Katzenjammer Kids" but as Richard Marschall notes they were mostly afterthoughts and contributed little to Dirk's depictions of the kids'

comic strip work. Moreover the other regular artists on the *Journal*, Rudolph and Gus Dirks, James Swinnerton, and Carl Anderson, followed his lead. By June 1901 comic strips dominated the *Journal's* comic supplement. And "Happy Hooligan" and "The Katzenjammer Kids" set a standard for the art form.

Comic strip characters were individual embodiments of comic types that evolved from European and American urban traditions of comic art. The distinctive qualities of the characters gave them a commercial value in cities, primarily in the form of newspaper comic strips. Between late 1900 and mid 1901 artists reinforced the individuality of comic strip characters by giving them a voice in the form of word balloons. Within a year newspapers throughout America began to carry comic strips in their Sunday editions and the strips became one of the most widely consumed forms of the emerging entertainment mass media.

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antics. See Marschall, p. 41.

Chapter Two

Comic Strips, National Culture, and Marketing

William Randolph Hearst, the proprietor of the New York *Journal*, more fully utilized comic art's potential to sell newspapers than Joseph Pulitzer or any other publisher.[1] He outbid Pulitzer for the services of the most popular artists. Between 1896 and 1901 the contributors to the *Journal's* comic supplement Richard Outcault, Rudolph Dirks, Frederick Opper, and others, fashioned the comic strip. In particular, Dirks in "The Katzenjammer Kids," and Opper in "Happy Hooligan," refined the combination of character, word balloons and panel layout that define modern comic strips. Hearst used the comic strips produced in New York in his other papers such as the San Francisco *Examiner*. In 1902, Hearst further offset his heavy costs for comic strips by selling them to newspapers around the country. Hearst's actions opened a national market for comic strips. As early as 1903 at least forty-eight newspapers in thirty-three locations carried comic strips and by 1908 this figure had grown to at least eighty-three newspapers in fifty locations.[2]

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[1] The name of Hearst's morning and Sunday New York newspaper varied. Before March 1903 it was titled in chronological order: New York *Journal*, New York *Journal and Advertiser*, New York *Journal and American*, and New York *American and Journal*. From March 2, 1903 to 1937 it was titled the New York *American*. After a number of merges and suspensions this publication finally ceased on May 5, 1967. Ironically by that time it was merged with the two other papers that pioneered comic strips, the *World* and the New York *Herald*. I will refer to it as the *Journal* up to March 1902 and thereafter as the *American*. From September 1896 to 1937 Hearst also published the New York *Evening Journal*.

[2] My figures for newspapers that carried comic strips in 1903 are derived from a study of 152 daily newspapers, covering 121 locations, in what are now the 48 contiguous states and the District of Columbia, held by the Library of Congress. A daily newspaper published six or seven days a week. In 1900 there were 2,190 daily papers in America (Alfred McClung Lee, *The Daily Newspaper in America* (New York: Macmillan, 1937), p. 580.) The Library of Congress holds only a fraction of these papers. Their holdings of 339 papers for 1900 include 31 from non-contiguous states or

Concurrent with the development of a national market for comic strips Richard Outcault began to license a new comic strip, "Buster Brown," created in 1902 in the pages of the New York *Herald*, to the manufacturers of a wide variety of products. With "Buster Brown," comic strip characters reached their full potential as marketing tools for other products. The range of Buster Brown merchandise available in 1908 would be envied by more recent licensees of comic art phenomena such as Batman, Teenage Mutant Ninja Turtles, and The Simpsons. The importance of Buster Brown's marketing is that it predated, and presaged, a wholesale shift from text based advertising to visual, image centered, advertising. Advertisers used Buster Brown as an eye-catching image and as a symbol of qualities to be associated with their product. Buster Brown was a protean type of the form advertising assumed in twentieth century America's mass culture of consumption. Outcault's Buster Brown transcended the comic art form to become a cultural icon. But this success was rooted in the national distribution of comic strips through the pages of local newspapers.

The National Spread of Comic Strips

By 1903, newspapers across the country carried comic strip

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territories. The Library only holds 272 papers for 1903 many of which were not daily newspaper including 37 from non-contiguous states or territories, 15 African-American, 7 German, and 6 in other foreign languages. My figures then represent only a sampling. The sample is biased in favor of papers from urban centers and larger towns as these are the papers most often microfilmed and collected by the Library. My sample for 1908 was 161 newspapers and for 1913 165. I chose 1903 for the first sample period because M. Thomas Inge, mentioned that the Memphis *Commercial Appeal* had comic strips at that date. (See his *Comics as Culture* (Jackson, Miss.: University Press of Mississippi, 1990), p. 79.) To me 1903 seemed an early date for comic strips to have spread out of New York.

supplements in their Sunday editions. This expansion transformed comic strips from a New York phenomenon to a national one and placed comic strip characters and the art form before a wide national audience, laying the basis for their use in other products. It also provided urban and rural readers with a weekly shared experience and shaped one of the first national audiences for a mass media product. Apart from the healthy increases in circulation that the New York papers experienced when they introduced comic strips, two factors contributed to the rapid spread of the art form in the nation's newspapers: the growth of syndication and the consolidation of control by newspaper chains. Both the *World* and the *Journal* organized syndicates to sell comic strip features to other papers. Independent syndicates, which began to supply feature material to newspapers, particularly Sunday papers in the 1880s, developed their own comic supplements that were sold to papers across the nation. Also, by 1900 eight newspaper chains existed, the largest of which was the nine paper chain of Edward W. Scripps.[3] Hearst was a key figure in the development of both syndicated material and newspaper chains. By 1903, the comic art that originated in Hearst papers appeared in at least seventeen papers across the country and Hearst himself owned six papers in four cities. According to Frank Mott, by 1922 "Hearst owned twenty daily papers and eleven Sunday papers in thirteen of the largest American cities." The consolidation of the production and distribution of comic strips proceeded apace with the centralization of newspapers, news dissemination, and business

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[3] The Sunday *World's* circulation increased from 266,000 in 1893 to 450,000 in 1896. See the *World*, December 6, 1895. Frank Luther Mott, *American Journalism: A History of Newspapers in the United States Through 250 Years, 1690-1940* (New York: Macmillan, 1941), p. 648.

and industry in general.[4]

Irving Bachellor set up the first successful company to syndicate feature material in 1883. In 1884 Samuel S. McClure established his syndicate, which distributed the stories of Rudyard Kipling, Jack London, Arthur Conan Doyle, and Robert Louis Stevenson. The syndicates sold the bulk of their material to newspapers for use in Sunday editions. Larger Sunday newspapers also syndicated some of their features, with both the New York *Herald* and the *Journal* beginning to do so in 1895. The *World* started to syndicate its material in 1898. Earlier, in 1897 the St. Louis *Post-Dispatch* began to carry the *World's* comic supplement. This was not syndication as such since both papers were owned by Pulitzer. Around this time newspaper owners, led by Hearst, began to syndicate comic strips. "The Katzenjammer Kids," carried on January 6, 1901 by the Pittsburgh *Post* in black and white as part of its magazine section, is the first syndicated strip I found, but there may have been earlier occurrences. Most likely comic strips did not appear in color outside of New York City and St. Louis in the late 1890s because color web presses would have been a prohibitive capital investment for most publishers.[5]

Hearst was probably the first to distribute a color comic supplement nationally. In 1900 he established two papers in

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[4] Mott, *American Journalism*, p. 646.

[5] For details on syndication and chain ownership of newspapers see Sidney Kobre, *The Yellow Press and Gilded Age Journalism*, (Florida State University, 1964); Moses Koenigsberg, *King News: An Autobiography* (Philadelphia: F.A. Stokes Co., 1941), pp. 363-405; Richard Marschall, "A History of Newspaper Syndication," in Maurice Horn, ed., *The World Encyclopedia of Comics* (New York: Chelsea House, 1976), pp. 721-727; Mott, *American Journalism*, pp. 645-650; and Elsa Ann Nystrom, "A Rejection of Order, The Development of the Newspaper Comic Strip in America, 1830-1920," Ph.D., Loyola University of Chicago, 1989, Chapter 6.

Chicago: the morning Chicago *Examiner* and the evening Chicago *American*. This move gave Hearst three Sunday papers: the San Francisco and Chicago *Examiners* and the New York *Journal*. The San Francisco *Examiner* first contained a color comic supplement on November 4, 1900. Previously it carried comic strips in black and white in the magazine section. The supplement in the San Francisco *Examiner* was identical to the *Journal's* supplement, and was either pre-printed, or reproduced from stereotype matrices. It seems reasonable to assume that Hearst's Sunday Chicago paper began to carry the comic supplement at the same time as its inclusion would have required little additional cost. Other papers to carry a color comic strip supplement from Hearst around this time included the Memphis *Commercial Appeal*, which first contained a color comic supplement on March 16, 1902, and the Seattle *Daily Times*. In addition newspapers in Denver, Atlanta, Indianapolis, Minneapolis, St. Louis, Omaha, Cincinnati, Columbus, Pittsburgh, Nashville, Richmond, and Spokane carried comic art from Hearst by the end of 1903. And on December 12, 1903 the first issue of Hearst's Los Angeles *Examiner* appeared giving him four Sunday newspapers.[6]

By 1903, other syndicates had begun to distribute comic supplements nationally. Newspapers in Los Angeles, Chicago, and Minneapolis carried the New York *Herald's* strips. The St. Louis *Post-Dispatch* and the Pittsburgh *Dispatch* carried the New York *World's* strips. Additional syndicates that provided comic strips included the World Color Printing Company (unconnected to Pulitzer's *World*) and the T.C. McClure Syndicate, a product of the company

[6] The Library of Congress does not hold Hearst's Chicago, Boston, or Los Angeles papers. See appendices for details on the locations where newspapers carried comic strips in 1903.

founded by Samuel McClure. Papers in Louisville, Baltimore, Boston, St. Louis, Anaconda, Portland, Pittsburgh, Nashville, Knoxville, and Richmond carried the World Color Printing Company's material. The McClure Syndicate's strips appeared in San Francisco, Atlanta, Indianapolis, Topeka, Detroit, Minneapolis, New York, Houston, and Milwaukee papers. Another smaller organization, the C.J. Hirt company, syndicated material to papers in Augusta, Chicago, Indianapolis, Minneapolis, Helena, and Pittsburgh. Two Philadelphia papers the *North American* and the *Inquirer*, and the Boston *Globe*, developed their own comic strips. The combined population of these cities and towns was 11,747,977 or 15.45% of the U.S. population. Since some of these papers, such as the Memphis *Commercial Appeal,* acted as regional papers, well over twenty percent of the population at this date had access to comic strips. Comic strips were a national and not an exclusively urban phenomenon by 1903.[7]

Comic strips attracted the interest of newspaper publishers since

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[7] Quantifying the readership of early American comic strips is a difficult task. The first comprehensive survey of comic strip readership was taken in the 1930s. Circulation figures for most of the newspapers I examined are available for this period but these only give an indication of the number of copies newspapers sold; the figures are not a reliable guide to the market for comic strips. I have therefore concentrated on the potential audience for the comics. I refer to this audience as the "market." That is, the population of cities and towns in which comic strips were published. I derived the population figure by adding the 1900 census populations of all incorporated places that my survey showed had newspapers that published comic strips. My figures are on the conservative side because they do not take into account significant populations in surrounding regions for cities such as New York, Chicago, Boston, Minneapolis, and San Francisco. The Memphis *Commercial Appeal* of December 1, 1901 gave details of the paper's extensive distribution in Alabama, Arkansas, Kentucky, Mississippi, and Tennessee. The population of locations with comic strips ranged from 3,437,202 (New York) to 9,453 (Anaconda, Montana). Of the 32 locations with comic strips 5 were not among the 100 largest cities in the USA. Census figures from *World Almanac* (New York: Press Publishing Co., 1908), pp. 635-637. See appendices for more details.

they helped to increase circulation. The Memphis *Commercial Appeal's* Sunday circulation rose from 29,475 in 1901 to 35,292 in 1902 after the introduction of comic strips on March 16, 1902. In Kansas the Topeka *Daily Capital's* Sunday circulation rose from 15,500 in October 1903 to 16,741 in January 1904 after strips commenced on November 22, 1903.[8] These circulation figures also give some idea of the regional circulation of the papers. In 1900 Memphis had a population of 102,320, and Topeka 33,608. Either one in three people in Memphis and one in two people in Topeka bought these papers or a good part of their circulation was outside the city limits. My data summarized in Table 1 show that the national aggregate circulation of newspapers with comic strips in 1903 equalled 42.7% of the population in the centers where they were published. This figure suggests that most of these papers had significant sales outside their census defined base. The establishment of Rural Free Delivery by the Post Office between 1898 and 1906 boosted urban newspapers' rural circulations. By 1903, newspapers across the country carried comic strips and the circulation of papers with strips rose suggesting that comics were a popular feature. Moreover, many of these newspapers carried the same comic strips.[9] By 1908, syndicates had brought comic strips to

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[8] Circulation figures from *Commercial Appeal*, July 27, 1902 and Topeka *Daily Capital* November 11, 1903 and February 16, 1904. In the absence of any other notable change in the two newspapers it seems that comic strips were primarily responsible for these circulation increases.

[9] Daniel Boorstin, *The Americans: The Democratic Experience* (New York: Random House, 1973), p. 132. Wide circulations were not limited to newspapers with comic strips. The Rochester *Democrat & Chronicle* of November 9, 1913 reported that of its 57,210 circulation 14,610 was outside the city. The paper had carried strips in 1908 but apparently dropped them in response to a national "decency" campaign. See Nystrom, "A Rejection of Order," Chapter 5 for a discussion of this campaign.

the nation and established methods of distributing their product that continue to the present. Between 1903 and 1908, newspapers in twenty-four locations added comic strips while only two dropped them.[10] Almost 75% of Sunday newspapers had comic strips. The additional locations and the increase in population between 1903 and 1908 added almost six million readers to the potential comic strip audience. At the same time twelve more newspapers began to publish comic strips in major locations, such as Chicago, Philadelphia, Boston, and Cincinnati, where they were already carried by papers in 1903. Both the potential readership and the availability of comic strips to that readership increased notably.

In this period the major syndicates all increased their coverage of the market. The growth of the syndicates increased the chances that comic strip readers across the country read the same material. Almost all comic strips originated from six companies and three (Hearst, World Color Co. and McClure) controlled over three-quarters of the market. For instance, in 1908 Hearst strips were available to 66% of potential comic strip readers and McClure's to 57.79%.[11] In short, between 1901 and 1908 newspaper publishers and syndicates helped shape the New York phenomenon of comic strips into a shared national cultural artifact. Every Sunday Americans across the country could open their newspapers and read the same strips.

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[10] The Indianapolis *Journal* and the Indianapolis *Sentinel* merged with the *Star* in 1904 and 1906 respectively. The *Star* did not carry comic strips in 1908. The Helena *Independent* dropped comic strips.

[11] See Table 2.

Table 1: Population, Newspaper Circulation, and Sunday Comic Strips

	1903	1908[12]	1913
Total U.S. Population	75,994,575	91,972,266	91,972,266
Population of Cities & Towns With Comic Strips	11,794,977	17,636,388	19,268,082
Population of Cities & Towns With Comic Strips As % of Total Pop.	15.5%	19.18%	21%
Total Circulation of Newspapers Examined	8,489,324	10,040,861	11,980,973
Total Circulation of Newspapers With Sunday Editions	7,570,133	8,678,165	10,577,388
Total Circulation of Newspapers With Sunday Comic Strips	5,038,024	7,144,821	9,075,511
Total Circulation of Newspapers With Sunday Comic Strips As % of Total Pop.	6.6%	7.77%	9.86%
Circulation of All Papers With Comic Strips As Percentage of Population of Cities & Towns With Comic Strips	42.7%	54.25%	54.3%
Total Circulation of Newspapers With Daily Comic Strips		2,423,395	7,818,798

[12] 1908 and 1913 population figures from 1910 census.

Table 2: Syndication

	1903	1908	1913
# of Papers Using Syndicated Comic Strips	45	81	115
% of Population in Cities & Towns With Comic Strips	15%	19.18%	21%
% of Sunday Comic Strip Market Covered:[13]			
Hearst	70%	66%	74.47%
World Color Co.	22%	44.1%	28.22%
McClure	43%	57.7%	42.1%
NY *Herald*	48%	51.8%	32.88%
NY *World*	38.25%	38.75%	52.8%
% of Daily Comic Strip Market Covered:			
Hearst			66.4%
McClure			18%
NY *World*			48.65%

[13] Defined by population of cities with newspapers.

The rapid spread and popularity of comic strips provoked a debate over their worth. One contemporary critic of comic strips regarded the Sunday editions of American newspapers as serving "a single community," but found no place for comic strips in that world. This critic's unsigned 1909 editorial in *Ladies' Home Journal* attacked comics as vulgar and cheap. Other articles that attacked the vulgarity of comics echoed her sentiments. In general these articles, which appeared with some frequency between 1906 and 1912, argued that comic strips eroded the moral fibre of the young by overstimulating their senses. Underlying the critical thrust of these articles was an uneasiness with a developing mass culture in which "the very element of variety has been obliterated." As one critic wrote in 1908, the comic supplement was for people "who don't care for fine shades of humor, because they can't appreciate them." In 1903, literary critic Annie Russell Marble had pointed to a modern society in which sight reigned and surface-impressions satisfied "the eyes of our understanding." In her prescient article, "The Reign of the Spectacular," she observed "the commercial demand for all grades of illustrations, from classics to crudities." She noted that even scholars and orators were called upon to

illustrate their lectures with lantern slides. For Marble this general enthusiasm for illustrations explained why even in "homes refined in other ways," parents gave children the Sunday comic supplement for their amusement. Marble linked the demand for comic strips to a broader mass consumption of images. She hoped that communities "satiated with the spectacular" would return to "nobler standards" and "rebuke mere affluence and gaud."[14]

But, if Daniel Boorstin is to be believed, these communities dissipated under the impact of an array of commodities and new-nation wide communities were constituted around the consumption of those commodities. Boorstin has argued that Rural Free Delivery helped lift rural Americans out of "narrow" communities and put them in "touch with a larger world of persons and events and things." He noted that Rural Free Delivery led to the

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[14] "A Crime Against American Children," *Ladies Home Journal*, 26 (January 1909), p. 5; Ralph Bergengren, "The Humor of the Colored Supplements," *Atlantic Monthly*, 98 (August 1906), p. 270; and "Sounding the Doom of the 'Comics'," *Current Literature*, 45 (December 1908), p. 632. See also "The Comic Supplement," *Outlook*, 97 (April 15, 1911), p. 802; "A Growl for the Unpicturesque," *Atlantic Monthly*, 98 (July 1906), p. 141; and Amos Stote, "Figures in the New Humour," *Bookman*, 31 (May 1910), pp. 286-293. Annie Russel Marble, "The Reign of the Spectacular," *Dial*, 35 (November 1, 1903), pp. 297-299. Later in life Marble may have changed her mind about the educative value of the "spectacular" as she produced nine pageants between 1915 and 1931. See her entry in *National Cyclopaedia of American Biography* (Ann Arbor, Mich.: University Microfilms, 1967), Vol. 27, p. 59.

consolidation of post offices which in turn destroyed many small towns and the communities based around them. Boorstin argued that "consumption communities" appeared in their place. To be sure, Boorstin was not referring to comics. But it is probable that the national experience of consuming comic strips created a national audience, if not a community, drawn together by the visual images of comic strip characters.[15]

Boorstin's account of consumption communities does not make it clear how they came about. He assigns advertising a central role in their being but is uncertain whether advertisers created or discovered them. In the same paragraph Boorstin writes that advertising "aimed at something new -- the creation of consumption communities" and that "the advertisement succeeded when it discovered, defined, and persuaded a new community of

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[15] Boorstin, *The Americans: The Democratic Experience*, p. 133. Boorstin's use of the term consumption communities retains a connotation of community as a discrete, local, entity whose members know and recognize each other. A preferable term is a "culture of consumption," which removes these intimations of "community" while retaining a sense of consumption as an individual act mediated by internal and external factors. Benjamin Rader argues that sport had a similar role in the early twentieth century. He writes that sport helped give an identity and common purpose to many neighborhoods, towns, and cities which were otherwise divided by class, race, ethnicity, and religious differences. In a larger, less tangible sense, mass sporting spectacles may have been an aspect of a search for city-wide, regional, or even national communities." See his "The Quest for Subcommunities and the Rise of American Sport," *American Quarterly*, 29 (Fall, 1977), pp. 335-369.

consumers."[16] The national spread of comic strips shows that the circulation in rural areas of urban cosmopolitan culture, comprised in part of newspapers, catalogues, magazines, and books, created audiences of consumers rather than Boorstin's consumption communities.[17] Newspaper owners decided to publish comic strips because their appeal to readers led to higher sales, not because literary minded citizens with community based *salons* requested their publication. Although purchasers did not directly consume comic strips, the strips established their characters as commodities. The popularity of comic strip characters, and the art form as a whole, suggested broader commercial opportunities to a number of entrepreneurs involved in their production. Richard Outcault's new comic strip "Buster Brown" played a key role in the realization of these opportunities and the creation of a culture of consumption, around comic strip characters.

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[16] Boorstin, *The Americans: The Democratic Experience*, p. 145.

[17] For the importance of Rural Free Delivery to the book trade see Richard B. Kielbowicz, "Mere Merchandise or Vessels of Culture?: Books in the Mail, 1792-1942," *Papers of the Bibliographical Society of America*, 82 (1988), pp. 187 -190. See also his "Postal Subsidies for the Press and the Business of Mass Culture, 1880-1920," *Business History Review*, 64 (Autumn 1990), pp. 451-488.

Buster Brown, Advertising, and Visual Culture

"Buster Brown" first appeared in the New York *Herald* on May 4, 1902.[18] Buster Brown was a young boy from a middle class family who played practical jokes and was generally mischievous. Buster's jokes often back-fired. Consequently, he resolved at the end of every Sunday strip to improve his ways or at least to learn a lesson from his mistake. The next week he would be back at his old tricks. Outcault repeated this basic premise in new stories week after week. The strip's humor derived in part from Buster's inability to keep his resolve. The skill with which Richard Outcault told a new story within the basic framework added to the strip's appeal. The reader had to appreciate the strip's framework and yet repress that knowledge in order to let the story unfold. Those who read the strip regularly understood that Buster's mischievous side was held in check by his practicality. The repetition of the theme assured readers of the containment of this mischief. Like the Yellow Kid before him Buster was a distinct character yet

[18] A prototype appeared in the New York *World* on January 24 1897. In a cartoon entitled "In the Heat of the Conflict" Outcault depicted a young boy with long hair dressed in fancy clothes. He was accompanied by a dog similar to Buster's Tige. The caption beneath

"he" was simply a pen and ink drawing. Moreover, Buster's characteristics, and copyright status, made him a "personality" that could be marketed.

The construction of a "personality" occupied many Americans in the twentieth century. The historian Warren Susman suggested that in *fin-de-siècle* America "character" referred primarily to a person's internal moral order. Susman saw this vision of self giving way in the first decade of the twentieth century to a fascination with "personality." Self help manuals of the era distinguished between character as something one strengthened and personality as something one built. Individuals self-consciously created personalities by "paying attention to others so that they [would] pay attention to you." Susman argued that both visions of self embodied qualities that could be learned. But the vision of self embodied in personality addressed personal and social needs brought on by the developing mass consumer society. According to Susman "the social role demanded of all in the new culture of personality was that of performer." Just as novelists and dramatists created fictional characters, people created their own self-images or "personalities." The logical extension of

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the illustration named the boy as Tommy.

the cult of personality, and one that reinforced it, was the creation of movie stars by motion picture studios in 1910. Cultural products, movies, were then marketed through the image and personality of particular screen players. Susman argued that this led to a new consciousness of personality and a new profession -- that of the celebrity -- in which any connection between achievement and fame was abandoned. It was possible to be famous merely for being famous.[19]

Susman did not provide a detailed account of the historical creation of a "personality-centered" vision of self. Rather, he saw it as an instance of Philip Rieff's notion that cultural changes alter the types of values that form a person. Susman aimed to show one way in which individuals may have participated in the creation of a culture of consumption by creating personalities through leisure activities. To make this point, Susman passed over Rieff's coda, which noted that because people understood themselves, in part, through historical institutions, "even the ignorants of a culture [were bound] to a great chain of meaning" making change both

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[19] Warren Susman, ""Personality" and the Making of Twentieth-Century Culture," in *Culture as History* pp. 271-285. See also Nystrom p. 108. Susman does not acknowledge it but his concepts seem to be influenced in part by Daniel Boorstin's, *The Image: A Guide to Pseudo-Events in America* New York: Atheneum, 1987, [1962].

slow and difficult.[20]

Susman overemphasized the ease and continuity of this transformation of character overlooking a key part of Rieff's analysis. The changes in comic art show one part of this metamorphosis. The long term factors that gave rise to newspaper comic supplements and comic strip characters form a visual "chain of meaning" that stretched back to broadsheets of the fifteenth century. The development of comic strip characters, with their distinct personalities, was the way in which one tradition of visual representation changed with, and helped shape, mass consumer society. Comic strip characters provide historians with examples of "personality" as celebrity or commodity, but they also show how personality and celebrity took shape. Furthermore, comic strip characters, and the celebrity status accorded them, anticipated Hollywood's creation of movie stars.

Comic strips helped bring a common visual culture to America. Elsa Nystrom and others argue that the initial spread of comic strips reflected an urbanization of American culture, or at least a fascination with the

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[20] See Susman, ""Personality" and the Making of Twentieth-Century Culture," p. 273; and Philip Rieff, *The Triumph of the Therapeutic: Uses of Faith After Freud* (New York: Harper & Row, 1966), pp. 2-3.

urban experience. Nystrom suggests that "people were caught by the brash novelty of the Yellow Kid."[21] But that strip only appeared in New York City newspapers and its circulation was never national. In 1903 among the best known and widely distributed strips only "Happy Hooligan" was clearly set in a city. "The Katzenjammer Kids" had a rural setting and eventually moved to a tropical island. Artists set other popular strips, such as "Buster Brown" and "Sambo and His Funny Noises," in urban/rural crossroads. Buster Brown appeared to live, like his creator Richard Outcault, in the wealthy countryside of Long Island. Sambo lived on the fringes of a small (southern?) town. When newspapers across the nation began to carry comic strips, artists created works that were less urban in their content than the strips that appeared in New York papers in the late 1890s. They attempted to straddle the urban/rural diversity of

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[21] Nystrom, "A Rejection of Order," p. 120. Nystrom is on firmer ground when she suggest that the broad appeal of comic strips lay in the variety of readings that could be brought to them. (p. 110 and pp. 120-121.) Nystrom develops an argument that there are two types of comic strips: topical and elemental. "Topical comic strips appeal to the particular needs of society at a given time." (p. 109) Elemental strips have "themes that touch the longstanding basic values and traditional beliefs held by the majority of Americans." (pp. 110-111.) In addition elemental strips have "prismatic personalities." This latter concept Nystrom borrows from William R. Taylor who defined "a socially prismatic personality" as one found in a character that would "have comic significance to those approaching it from different social perspectives." (William R. Taylor, "Toward the Launching of a Commercial Culture: New York City, 1860-1939," paper presented at Social Science Research Council, March 16-19, 1984, pp. 51-52.) Cited Nystrom p. 109.

American society and embellish their characters with even broader qualities than those needed to appeal to a diverse city audience. But the formal attributes of comic strips -- sequential panels, continuing characters, and word balloons -- remained the same. Buster Brown's comic significance for rural folk was mediated by the devices of comic strip art, a form that originated in urban centers.[22]

The form of the comic strips ultimately may have been more important to the commodification of comic art than the thematic content of the various strips. It is necessary to remember that characters are both part of the formal attributes of comic strips and a constituent element of their subject matter. Characters could be removed from their nominal setting in a comic strip and used to market other products. For instance, Outcault's Yellow Kid was the center of a craze, mainly in New York and nearby eastern cities, that led to numerous, mostly unauthorized, Yellow Kid products including buttons, cracker tins, cigars, cigarette packs, and ladies' fans. The Yellow Kid craze was just one of numerous crazes

[22] In 1903 "Buster Brown" appeared in four newspapers: the New York *Herald*, the Chicago *Tribune*, the St. Louis *Post Dispatch*, and the Los Angeles *Herald*. But, as I show, Outcault was interested in expanding the circulation of Buster Brown across the nation. According to Marschall (1989, p. 38) Outcault lived in the then rural Flushing, Long Island.

that swept New York City in the 1890s. Other crazes included the "Yachting Craze" of September 1895, brought on by the America's Cup Challenge between Britain and the USA, and the "boy in adult occupation craze" associated with dime novels *(Figs. 2.1 and 2.2)*. But, unlike these crazes that were briefly the subject of newspaper cartoon satire, the Yellow Kid demonstrated that comic strip art sold newspapers and other products.

Outcault wanted to pursue the commercial opportunities the popularity of a comic strip character offered. He abandoned the Yellow Kid in early 1898 when he discovered he could not control the commercial use of the Kid's image. It took Outcault four years to find another character with the same licensing potential as the Yellow Kid. Between 1898 and mid-1902, he drew a number of other comic features for the New York *World*, *Judge*, and the New York *Herald* until the latter newspaper published the first episode of "Buster Brown" on May 4, 1902. Buster Brown was a departure from Outcault's previous style. The new comic strip was drawn in panels and employed word balloons as the prime means of conveying dialogue. But Outcault retained a familiar feature of his earlier work, a placard, to offer aphorisms in the form of Buster's weekly resolution. Opper's and Dirk's

work in the New York *Journal* probably inspired Outcault's new techniques. Outcault also drew some of his theme and artistic style for "Buster Brown" from a series of panel drawings, entitled "On The Sidewalks of New York" by Louis M. Glackens, which appeared in the *Journal* in 1897. The September 26, 1897 episode of Glackens's series featured a "Bad Boy" confronting a "Good Little Boy," dressed much as Buster was later dressed, because of the latter's respectability *(Fig. 2.3)*. A "Little Girl" attempted to dissuade the "Bad Boy." A text panel within the borders of the illustration speculated that the "Little Girl" may have been motivated by a desire to grow up and marry the "Good Little Boy" for his money. Glackens's series fell into the school of city kid cartoons pioneered by Michael Angelo Woolf and Outcault, but his use of text within the illustrative panel to pose an ethical question, and offer alternative readings of the illustration, proffered a model for humor with a moral. The trick to this type of humor was to present it in an open ended fashion so that it would "have comic significance to those approaching it from different social perspectives."[23]

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[23] Louis M. Glackens (1866-1933) worked primarily for *Puck* until 1914. He then worked as an animator. The expression is William Taylor's. See his "The Launching of Commercial Culture: New York City, 1860-1939," in John Hull Mollenkopf ed., *Power, Culture, and*

One mark of Buster's personality was the resolution at the end of each strip. These aphoristic resolutions became one of the formal narrative devices of the strip. They not only provided a close to each episode, but, through the expectation of Buster breaking his resolve, posited a beginning for the next episode. Outcault's resolution opened "Buster Brown" to alternative readings. For instance, during the 1906-1912 campaign against comic strips, Maud Summers, a member of the Playground Association, castigated "Buster Brown" as deceitful whereas an unsigned editorial in the Christian reform journal *Outlook* found the strip to have some redeeming qualities, possibly because Outcault occasionally advocated "Christian" business practices.[24] The resolution also displayed Outcault's ambiguous concern with the developing consumer culture he was helping to create. In one resolution Outcault through Buster stated that "it must be wicked to go to church on Sunday knowing that you're going to push someone hard for a dollar on

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Place: Essays on New York City (Russell Sage Foundation, 1988), p. 122.

[24] Maud Summers, *Editor and Publisher*, 19 (September 1908), p. 3, cited in Nystrom, "A Rejection of Order," p. 172; and "The Comic Nuisance," *Outlook*, 91 (March 6 1909), p. 528. Buster Brown was also praised by Norman Hapgood, editor of *Collier's Weekly*, at a New York meeting of the League for the Improvement of the Children's Comic Supplement, see "Make Comics Educational," *Survey*, 26 (15 April 1911), p. 103. See footnote 39 for reference to Outcault's advocation of Christian business practices.

Monday" *(Fig. 2.4)*.[25] But these sentiments did not stop Outcault from pushing his product before the public for a dollar. Indeed "Buster Brown" may have been so marketable precisely because of this "populist" anti-business sentiment.[26]

By 1908 "Buster Brown" was a nationally-known name that produced considerable revenue for its owner. For instance, Outcault's royalties from a Buster Brown stage show alone came to $44,000 between 1903 and mid-1907. Outcault sought to make the most of his success. In January 1906, tempted by a lucrative offer, Outcault left the New York *Herald* for Hearst's newspapers. On January 21, 1906 Hearst's New York *American* published its first episode of "Buster Brown." As with Outcault's earlier move of the Yellow Kid from the *World* to the *Journal* the transfer was the subject of legal action over the copyright of the strip. The outcome of the case left the rights to the comic strip title "Buster Brown" with the New York *Herald* but gave Outcault license to draw the characters. Another later case established that Outcault

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[25] "Buster Brown and The Bull," New York *Herald*, May 14, 1905.

[26] Outcault's ambiguity may explain John Swartz's incoherent attempt to quantify values expressed in "Buster Brown," which makes up four chapters of his dissertation, "The Anatomy of the Comic Strip and the Value World of Kids," Ph.D., Ohio State University, 1978.

owned all other rights to "Buster Brown."[27] The *Herald* hired a succession of artists to produce its own version of "Buster Brown." At the *American* Outcault overcame the problem of not being able to name his strip "Buster Brown" by drawing his characters in the space normally provided for the title. Buster Brown and his dog Tige were so well known, to comic strip readers at least, that Outcault could simply ask "Guess Who?" to have the text and the images act as a title. In 1908 Buster appeared in twenty-four newspaper across the country. The two versions of "Buster Brown" reached 64.8% of the potential comic strip audience, that is the population of localities with newspapers that carried comic strips. The aggregate circulation of the newspapers carrying "Buster Brown" equalled only three to four percent of the total United States' population, but it is probable that each copy of these papers had multiple readers with perhaps as much as ten percent of the population exposed

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[27] The basis of the decision in favor of the *Herald* was that it was the paper that had copyrighted the title of the comic strip "Buster Brown" by publishing the strip. See New York Herald Co. v Star Co. (146 Federal Reporter 204), Outcault et al v New York Herald (146 Federal Reporter 205), and (146 Federal Reporter 1023) for the Circuit Court of Appeal decision upholding the lower court verdict. In Outcault et al v Lamar (119 New York Supplement 930) the New York Supreme Court Appellate Division found that Outcault had retained all other rights to Buster Brown in an agreement with the *Herald* of October 1, 1902. See Outcault et al v Bonheur (104 New York Supplement 1099) for details of Outcault's earnings from the stage show. Around this time Buster declared, "Yes you can find justice in the dictionary, not in the court house." (New York

Table 3: Buster Brown

	1903	1908
Population of Cities and Towns With Newspapers Containing Buster Brown	5,813,173	8,071,469 (1900 Census) 11,432,359 (1910 Census)
Population of Cities and Towns With Newspapers Containing Buster Brown as Percentage of Total Population	7.6%	10.62% (1900 Census) 12.4% (1910 Census)
Circulation of Newspapers Containing Buster Brown	566,590	3,133,064

American, October 4, 1908.)

to the comic strip Buster weekly.[28] But Buster's audience extended beyond the pages of the comic strip.

Outcault licensed Buster Brown's image to numerous advertisers. He was not the first to use comic art to sell products. In the mid 1890s Knox Hats ran a number of advertisements in *Life* magazine in the form of two line gag panels *(Figs. 2.5 and 2.6)*. Other advertisers used celebrity endorsements to sell their wares. Henry Ward Beecher appeared in advertisements for Pears' Soap and Emile Zola pitched Vin Mariani Brandy *(Figs. 2.7 and 2.8)*. *Life* even adopted an earlier comic narrative to point out the benefits of print advertising over billboards *(Figs. 2.9 and 2.10)*. Later in December 1903 Frederick Opper used a "Happy Hooligan" strip to promote

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[28] A readership of 2.5 people per copy of a newspaper would give the papers carrying "Buster Brown" a coverage of 10.3% of the population according to the 1900 census and 8.5% by the 1910 census. In 1908 the five largest cities in America, New York, Chicago, Philadelphia, St. Louis, and Boston, made up 55.9% of the potential audience for comic strips. Hearst's version of "Buster Brown" was published in New York, Chicago, and Boston that together accounted for 43% of the total comic strip audience. Smaller centers accounted for the rest of the potential audience that received Hearst's "Buster Brown." The *Herald's* version added three locations to the audience for "Buster Brown": St Louis, which represented 3.9% of the potential audience, and Des Moines and Wheeling, which between them represented .5% of that audience. Buster's audience then was mostly in large urban centers but with a significant percentage in rural regional centers. "Buster Brown" was carried by newspapers in cities and towns with a total population of 11,432,359. Of this 1,573,571, or 13.76%, resided outside the five major cities. By contrast McClure's "Sambo" only appeared in New York of the five major cities leaving 2,858,618, or 37.5%, of its audience in other locations.

a cast iron Happy Hooligan toy *(Fig. 2.11)*.[29] But none of these examples involved a concerted effort to use the visual image of a comic strip character to market products. Nor did the Yellow Kid craze, for Outcault only copyrighted the name after the phenomenon developed. Buster Brown was the first comic strip character licensed in such a fashion that it constituted a brand name. Buster's diverse use distinguished him from other illustrated characters, such as Aunt Jemima, Sunny Jim, and Phoebe Snow, whose images companies established purely as trademark figures for one product and who were not comic strip characters. Buster's celebrity grew out of multi-representations, whereas Sunny Jim and the others were each tied to a single product.[30]

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[29] The "Happy Hooligan" strip may have been a spoof as I can not find any reference to a "Happy Hooligan" cast iron toy of this sort in standard works on toys and collectibles. If Opper's strip was a spoof it was in the tradition of earlier gags about Kodak's slogan "Just Press the Button, We Do the Rest," which appeared in illustrated journals *(Fig. 2.12)*.

[30] See Susan Strasser, *Satisfaction Guaranteed: The Making of the American Mass Market* (New York: Pantheon, 1989), pp. 182-183; and Stephen R. Fox, *The Mirror Makers: A History of American Advertising and Its Creators* (New York: Morrow, 1984), pp. 46-47.

In 1904 Outcault set up shop at the St Louis World's Fair and licensed his character to a wide variety of manufacturers. The licensees included the Brown Shoe Company and Robert Ingersoll, the pioneer of inexpensive watches. Ingersoll, looking for new ways to sell watches, struck on the idea of a Buster Brown Watch to be given away with a pair of Buster Brown shoes *(Figs. 2.13 and 2.14)*. Ingersoll was guaranteed a certain number of sales and the shoe company worked the wholesale price of the watch into the retail price of the shoes. The significance of Ingersoll's marketing scheme was not so much that it used a popular comic strip character to sell a variety of products, but that it linked these products together in such a fashion that the character constituted a brand name. For instance, Ingersoll's first Buster Brown watch carried a direct advertisement for the shoes, but it also acted as an advertisement for the comic strip. Numerous other products, including textiles, harmonicas, a soft drink, coffee, flour, bread, apples, suits, hosiery, and pianos used Buster Brown as a brand name. Buster Brown dolls, toys, and games, reprints of the comic strip, and a touring Buster Brown musical stage show extended the dimensions of Buster's popularity and

recognition.[31]

Advertisers who used Buster Brown sought national recognition and distribution for their products. For instance, Ivan Frank & Co., a child's clothing wholesaler of New York, distributed a promotional pamphlet in 1905 (circa) that described their audience as extending "from Maine to California" *(Fig. 2.15)*. There are examples of children's clothing advertisements featuring Buster Brown from Rhode Island and Washington state so Frank & Co. probably made good on their claim. The Buster Brown brand name was so successful that Ivan Frank merged his company with an Indianapolis clothing company, and the Chattanooga mill he represented, and formed Buster Brown Textiles Incorporated. This firm, since bought out by Gerber, still operates as Buster Brown Apparel.[32]

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[31] Robert Lesser, *A Celebration of Comic Art and Memorabilia* (New York: Hawthorn Books, 1975), p. 120.

[32] I deduced the link between Frank, the When Clothing company of Indianapolis, and the Chattanooga mill. I confirmed it with Frances Charman, a former employee of Buster Brown Textiles Incorporated. Unfortunately most of the company's early records were disposed of in the 1950s. Author's telephone conversation with Frances Charman, November 11, 1991. The Frank pamphlet, *Some Frank Con-fess-ions of Buster Brown*, is held Warshaw Collection of Business Americana, National Museum of American History - Archives Center, Collection #60 (hereafter NMAH-AC 60), Shoes, Box 9.

The other major Buster Brown licensee, the Brown Shoe Company of St. Louis, took an advertisement in the *World's Fair Bulletin* of January 1902 proclaiming the U.S. as "the territory of the Brown Shoe Company" *(Fig. 2.16)*. The ad featured a map showing the territorial gains of the U.S. on which photographs of Brown's salesmen were superimposed according to their territory. The advertisement positioned Brown Shoes as a company with a national vision. After it bought the Buster Brown name for its shoes, the company expanded rapidly. Between 1902 and 1907 (circa) the physical plant of the Brown Shoe Company doubled from four to eight factories. To promote its shoes, the company ran a national series of "Buster Brown Outdoor Receptions" featuring a nine year old boy dressed to resemble the comic strip character. In 1910 J.H. Sawyer, the advertising manager for the Brown Shoe Company, reported in *Judicious Advertising* that Buster Brown, and the touring show, secured the company effective advertising often without cost. The title of Sawyer's article, "Buster Brown Advertises Shoes," gave clear expression to the character's worth as a trademark.[33]

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[33] The 1902 advertisement mentioned four plants. The Brown Shoe Co. catalogue No. 31, circa 1907, contains an illustration of the company's eight plants. Both items held Warshaw Collection, NMAH-AC 60, Shoes, Box 9. J.H. Sawyer, "Buster Brown Advertises Shoes,"

"Buster Brown" was an extensively marketed name brand before name brands and trademarks received the full imprimatur of law in 1905. By 1908 the advertising industry was fully conscious of the importance of brand names. In that year an article in *Printers' Ink* estimated that over fifty percent of that year's advertising existed to "create *property in trade marks*." These trademarks and brand names contributed to the corporate restructuring of American production and distribution. They helped create a national culture of consumption fixated on images. Michael Schudson, an advertising historian, argues that goods and the sharing of their names help make a culture. The point is what sort of a culture do they make. The introduction of large scale production impersonalized the manufacture of many goods. The inauguration of brand names and pre-packaged goods altered individual exchanges between retailers and customers. Brand names, rather than communal exchanges, determined the purchase of products. What people then shared was the name, the image of the commodity. Buster Brown was one of the first national brand names with a diverse image that allowed a

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Judicious Advertising, 8 (March 1910), pp. 27-30, 89.

multiplicity of meanings to be ascribed to it.[34]

Buster Brown was the crucial link between comic strips and the development of a visual culture of consumption in America. The character "Buster Brown" united entertainment and consumer goods. Indeed "Buster Brown" can not be understood solely as a comic strip. All of his incarnations contributed to the make-up of his character, and each reinforced, or advertised the others. Moreover this type of advertising, in the form of entertainment and consumption, allowed Buster's audience to expand their contact with the character by purchasing one of his products. Readers of the strip no longer had to wait for Sunday to get a dose of "Buster Brown." For instance, a 1908 advertisement for the Buster Brown doll in the Sears Roebuck catalogue described it as "a very fine imitation of the Buster Brown you read about." It added "this doll will be a delight to the children on account of the popularity of Buster Brown." And, in the same year the *Daily Oklahoman*, an Oklahoma City newspaper which carried the "Buster Brown" comic strip, contained

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[34] *Printers' Ink*, 64 (July 8, 1908),p. 16, cited in Daniel Pope, *The Making of Modern Advertising* (New York: Basic Books, 1983), p. 69; and Michael Schudson, *Advertising, The Uneasy Persuasion: Its Dubious Impact on American Society* (New York: Basic Books, 1984) p. 160. For a discussion of trademarks and brand names see also Strasser, *Satisfaction Guaranteed*; and Richard Tedlow, *New and Improved: The Story of Mass Marketing in America* (New York: Basic Books, 1990).

advertisements for Buster Brown Shoes along with a notice of a live performance by Buster and his dog Tige in a local clothing store *(Fig. 2.17)*. A local bakery ran concurrent advertisements for Buster Brown Bread *(Fig. 2.18)*. In his 1953 autobiography, *Bad Boy*, the crime writer Jim Thompson, who was reared in Oklahoma City at this time, refers to his Buster Brown blouse as a customarily worn item of clothing. In this fashion, through the purchase of a "Buster Brown" product, a cultural act, reading comic strips, was further tied to acts of consumption and the basis laid for the wholesale selling of a culture of consumption.[35] Moreover in a city such as Oklahoma City, which grew over 500% between 1900 and 1910, the consumption of Buster Brown united these Oklahomans not as a local community but as participants in a culture of consumption. At the very least these Oklahomans were Americans because they consumed national products.[36]

More than a simple use of Buster Brown's likeness and the techniques of comic art linked comic strips and

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[35] Reading comic strips itself required an act of consumption; the purchase of a newspaper.

[36] Jim Thompson, *Bad Boy* (New York: Mysterious Press, 1988, [1953]), p. 3. Buster Brown must have left a strong impression on Thompson for him to remember this item of clothing after fifty years and a life resembling his novels. The population of Oklahoma City went from 10,037 to 64,025 between 1900 and 1910.

advertising. Some merchants adopted the maxims expressed in Buster's/Outcault's weekly resolution as advertising slogans. For instance, in a March 4, 1906 episode from the *American* entitled, "Buster Brown: His Snowman" *(Fig. 2.19)*, the resolution read, in part:

> How are you to gain your first idea of a man except by his clothes? They are the key to his nature, breeding and taste. Commence at the bath tub, and nice stockings and shoes boys.

Another later resolution read:

> Clothes are more important than most of us think. What else have you to judge a stranger by? ... *Flashy* attire shows *vulgarity*. Very gaudy clothes are worn by vain, cheap people. Since your clothes are your best advertisement, try to advertise well, then live up to your advertisement. Don't ever wear imitations. You may fool a lot of imitation people but a *real* person is the one you want to impress and that real person knows you are wearing an imitation. *Somebody* knows, we're not *all* "kikes." Don't advertise *All Wool* and then produce cotton. Don't try to fool 'em. It don't pay *(Fig. 2.20)*.[37]

In 1906 Outcault's Chicago based advertising agency transferred these sentiments into advertisements for W.B. Hutchinson Co., a Seattle clothing store, and a Los Angeles store *(Fig. 2.21)*. A resolution within the advertisement stated "that if you wish to march along you must be clad in the latest. The better your apparel the

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[37] "Ah Well, Boys Will Be Boys," New York *American*, April 19, 1914. It is almost redundant to note the range of Buster Brown suits, shoes, and stockings.

swifter will be your progress."[38] In another 1906 strip Outcault expressed his notion of good business practices. The resolution said, "*Business*. What a lot of trickery and treachery is done in thy name. How many so called Christians excuse their meanness by saying "Business is Business." There's lots better ways of being a good Christian than going to church -- one way is being honest and generous in business" *(Fig. 2.22)*.[39] In a 1913 advertisement for a Providence, Rhode Island clothing store Outcault's agency adapted this sentiment to read, "Resolved. That people make their good luck by doing the right thing. We have made ours by giving our patrons the right kind of goods. Square deal always wins. We want to keep our patrons" *(Fig. 2.23)*.[40]

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[38] The Seattle advertisement is reprinted in Richard F. Outcault, *Buster Brown* [The Hyperion Library of Classic American Comic Strips], (Westport, Conn.: Hyperion, 1977). Nystrom cites the same resolution in an advertisement in the Los Angeles *Times*, March 19, 1911. (p. 128, footnote 28.)

[39] "A Visit to Papa's Office," New York *American*, April 22, 1906.

[40] Providence *Journal*, December 7, 1913. Outcault also included outright plugs for "Buster Brown" products into the comic strip. In 1903 one episode contained a sign in the background advising, "Try a Buster Brown Mixture For Colds." ("Buster Brown at the Soda Water Fountain," New York *Herald*, May 31, 1903 *(Fig. 2.24)*.) The May 6, 1906 strip, "How to Tame a Lion," in the New York *American* had a man in a lion suit asking Buster "Hello Old Chap. Don't you remember -- I used to play Tige in your show." A reference to the Buster Brown stage show *(Fig. 2.26)*. Outcault also poked fun at the range of "Buster Brown" products in a December 17, 1905 episode *(Fig. 2.27)*. But even this episode can be read as a plug for Buster's trademark especially with its resolution extolling the joys of giving.

Outcault's advertising agency prepared the advertisements, which probably accounts for the shared values with the comic strip resolutions, although Outcault apparently had no part in the day to day operation of the agency since he lived in Flushing and it was in Chicago. The important point is that the use of the resolution united advertising and comic strips through the personality of Buster. In these instances Buster, an entertainment celebrity, acted as the spokesman for the company. But Buster also served as the brand name for many items. The United States Copyright Office in the Library of Congress has, by my estimate, over 10,000 individual copyright registrations for advertisements using Buster Brown created by Outcault's advertising agency.[41] Buster's character mediated the reception of the product and gave them a distinctive, if polysemic, "personality." For instance, it is possible that parents bought Buster Brown shoes for their children out of regard for the Christian business practices and responsibilities Outcault advocated. The recipients of the shoes, on the other hand, may have wanted them as a form of identification with Buster's youthful rebellion.

[41] The original graphics for the copyrighted advertisements are now held by the Library's Prints and Photographs Division but unfortunately they have not been organized since being transferred from the Copyright Office and are not available for consultation.

"Buster Brown Plays Cowboy" published in the New York *Herald*, July 30, 1905 *(Fig. 2.25)* demonstrated the interplay between these two aspects of "Buster Brown." In his resolution Buster admits to being wrong in "picking out things to do" and then states, "you can't be happy unless you are good." But this sentiment is undercut by Tige's winking comment, "a lot of wise talk from a chap who is always slipping."[42]

The structure of Buster Brown's character made him a figure open to different and simultaneous interpretations that translated into diverse market appeal. Buster Brown showed that a character based image made a wide range of goods and services attractive to a diverse national audience. In addition to containing the different motivations for consumption Buster Brown united the production of different types of goods and services from large scale manufacturers, such as the Brown Shoe Company, to small shopkeepers, such as F.E. Ballou of Providence. This unification may have helped to contain tensions produced when localized economies were subjected to national market forces. My examination of Buster Brown suggests that the consumer culture formed around

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[42] These two sides to Buster's character probably account for the different interpretations of the strip by Maud Summers and the *Outlook* editorial writer, see footnote 24.

these products was neither imposed by manufacturers nor created by the populace out of a desire to participate in a democracy of manufactured goods. Rather, consumer culture was created in a struggle to assign meaning and values, to a variety of products, and to lives changing under their impact.

Richard Outcault's Buster Brown pioneered the use of both the techniques of comic art and comic strip characters in advertising. Further Outcault demonstrated the earning potential of licensed comic strip characters. Although "Buster Brown" disappeared from the comic supplement in the early 1920s, Buster Brown products continue to this day.[43] Outcault's Buster Brown showed that a comic strip character could sell a variety of products but his example was slow to be followed. Manufacturers and merchants did not latch on to the broad possibilities comic art characters offered to sell their goods and services until the 1920s. In that decade numerous other licensed comic strip characters materialized, primarily as children's toys, although some such as Mickey Mouse appeared in a broad range of products.[44]

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[43] The last known original "Buster Brown" strip appeared in the New York *American* on December 11, 1921. See Ron Goulart, ed., *Encyclopedia of American Comics* (New York: Facts on File, 1990), p. 61. "Buster Brown" products are still produced by the Brown Shoe

Advertisers were also slow to follow Outcault's lead. But by the early 1930s most advertising agencies used comic strip advertisements on a regular basis. This shift followed a survey of newspaper readership by George Gallup that revealed comic strips as the most read section of newspapers. The use of comic art in advertising influenced and was part of a comprehensive shift from factual based text advertising, to advertising that created an image around a product. Advertising executives began to generate consumer identification with products through images as Outcault had done with "Buster Brown." But Outcault's methods were not widely adopted until comic strips and comic art moved from being a national phenomenon to a part of every day life. "Buster Brown" made this move as early as 1908 but the comic art form as a whole did not do so until the 1920s. The rich harvest of comic art products in the 1920s owed its origins to Outcault's ground breaking work.

Company of St. Louis and the Chattanooga based Buster Brown Apparel, a division of Gerber.

[44] Strictly speaking "Mickey Mouse" was not a comic strip character but an animated cartoon character. Animation though was always closely associated with comic strips and many early comic strip artists had careers as animators. The first successful American animator was Winsor McCay a comic strip artist, who produced "Little Nemo in Slumberland." He was a contemporary of Outcault. See John Canemaker, *Winsor McCay: His Life and Art* (New York: Abbeville Press, 1987).

Chapter Three

Comic Strips as Culture:

From National Phenomenon to Everyday Life

In 1921, when Richard Outcault retired, Buster Brown was the only extensively licensed comic strip character. Other comic strip characters had been used as subject matter for songs and toys, but only Buster Brown sold products such as shoes and bread. Moreover, Outcault's Chicago-based advertising agency alone used comic art with any regularity in its advertisements. But, beginning in the 1920s, and culminating in the 1930s, the promoters of goods and services used comic art more extensively to capture the buying public's attention. These entrepreneurs recognized that they could profit from the high readership and popularity of comic strips. Their activities helped establish the comic art form as a part of everyday life in the United States.

Doll and toy manufacturers were among the first to use comic strip characters to sell their products. For these businessmen, the attraction of comic strip characters was their widespread national recognition, derived from the broad distribution of comic strips. Broadway entrepreneurs and sheet music publishers also attached themselves to the popular comic strips by producing works that focused on favorite characters. Although these adaptions of comic strip characters were important in expanding the use and acceptance of comic art, they were mostly an extension of the late nineteenth century, city-based, "craze" phenomenon. Toys, Broadway shows, and

song sheets added to the quantitative use of comic strip characters but did little to expand the use of the comic art form as a method of commercial communication beyond the accomplishments of Outcault.

Not until the early 1930s, in response to the restricted market brought on by the Depression, did many advertisers realize the potential of comic art to sell products. In 1931 comic strip style advertising began to appear frequently in the Sunday comic supplement of William Randolph Hearst's papers. Advertising historians Stephen Fox and Roland Marchand argue that this increase was a result of the interest advertising agencies showed in the newspaper surveys conducted by George Gallup, a former professor of advertising and journalism at Northwestern University. Gallup's surveys revealed that the most popular and most frequently read part of a newspaper was the comic strip page. Gallup himself went to work for the Young and Rubicam agency but his studies influenced the newspaper, magazine, and advertising industries across the board. Following the lead of Hearst's papers, the color comic section of most Sunday newspapers opened their pages to advertising rendered in a comic art style. Furthermore, advertisements in the comic art style began to appear in general periodicals, such as *The Saturday Evening Post* and *Ladies' Home Journal*. In addition to Young and Rubicam other large agencies, such as J. Walter Thompson and N.W. Ayer, produced comic art advertisements.[1]

[1] See Stephen R. Fox, *The Mirror Makers: A History of American*

The popularity of comic strips among adults, demonstrated by Gallup and others, suggests that by the 1930s the strips had become an ingrained feature of American life. Moreover, if comic strips were the most frequently read part of newspapers then reading, for most Americans, involved understanding graphic as well as textual content. Advertising agencies may not have understood this change in the reading process but they knew enough to cast their messages in the form of comic strips. Comic strip style advertisements helped shape a new aesthetic of advertising. One of the advantages of the comic strip style was that it allowed advertisers to create graphic narratives, through the comic strip's sequential panels, which demonstrated visually the supposed benefits of using their products. Through these images advertisers attributed therapeutic value to their products, and a product's "image" became less the way it looked and more the intangible qualities it was thought to embody. Also, by incorporating text into graphics through the use of word balloons, the comic strip style transformed advertising copy from salesmanship in print to seemingly disinterested commentary or testimonial. More important, the use of comic art in advertising strengthened the links between leisure, entertainment, and consumption.

Advertising and Its Creators (New York: Morrow, 1984), chapter 4; and Roland Marchand, *Advertising the American Dream: Making Way for Modernity, 1920-1940* (Berkeley: University of California Press, 1985), chapter 4 for general accounts of the use of comic art by advertisers in the 1930s.

Comic strips were always a commercial undertaking. Publishers introduced them to newspapers to increase circulation and profits. But newspapers presented comic strips as entertainment, and their public consumed them as such. Comic strips were one way in which newspapers began to provide entertainment as well as information. Indeed, one historian argues that the newspapers of the two progenitors of comic strips, Joseph Pulitzer and William Randolph Hearst, discovered "news" as an entertainment concept.[2] The comic strip style advertisements used the entertainment quality of the form in order to sell goods and services. In doing so they transformed advertising, in part, from an element in the reader's consumption of a newspaper or magazine as information, to, at very least, a form that offered a possibility of entertainment. Comic strip style advertising offered a seamless experience for those who consumed newspapers as entertainment.

This chapter traces the changes made in the use of comic art from the 1920s to the 1930s. In the first section I examine the use made of comic strip characters by doll manufacturers, theatrical entrepreneurs, and sheet music publishers. This usage offers further evidence of the popularity of comic strips in the 1910s and 1920s. It also demonstrates that some capitalists, besides William Hearst and Richard Outcault, had a nascent understanding of the uses

[2] Michael Schudson, *Discovering the News: A Social History of American Newspapers* (New York: Basic Books, 1978).

that could be made of comic strip characters' popularity. The second section of the chapter looks at studies of comic strip readership and their importance in triggering the increased use of comic strip style advertising in the 1930s. The third section offers an account of the growth of comic strip style advertising in the 1930s.

Dolls, Show Tunes, and Comic Strips

Buster Brown was the most extensively licensed comic strip character, and until the 1920s the only one used as a name brand for products. But, starting in the early 1900s the copyright holders of other comic strip characters licensed their use for a number of products. The most common of these were comic strip reprint books published by Cupples & Leon in New York and F.A. Stokes of Philadelphia.[3] More important, comic strip characters extended beyond the printed page when toy and doll manufacturers, and Broadway producers began to use their likenesses. This expansion was a slow and uneven process but by the 1920s entrepreneurs emblazoned comic strip characters on a wide range of goods and services. The increased use of comic strip characters took place as a nascent American toy manufacturing industry tried to establish itself against imported and homemade playthings.

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[3] Buster Brown was the most commonly reprinted comic strip but other strips including "The Katzenjammer Kids," and "Happy Hooligan" were also reprinted. See *Playthings*, 7 (June 6, 1908), pp. 31, 126-128.

Until 1914 imports from Europe accounted for over ninety percent of the toys sold in America. Moreover, until the 1920s most children played with homemade rather than manufactured toys. Bernard Mergen, a historian of childhood, has noted that manufactured dolls constituted a small percentage of playthings used by children until well into the 1920s.[4] Nonetheless the American toy trade was sufficiently lucrative that in 1902 the McCready Publishing Company of New York began to publish *Playthings*, a trade journal for the toy industry. A 1920 editorial in that journal noted that "certain far seeing men" had observed "the purchasing power" of American children after their tenth birthdays and thereafter kept step with these consumers until their college years and beyond.[5] To attract and maintain the loyalty of this market, individual manufacturers, particularly the makers of dolls and figurines, sought to clearly distinguish their products. By the 1920s, they regularly turned to comic strip characters for marketable images.

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[4] Bernard Mergen, "Children's Play in American Autobiographies, 1820-1914," in Kathryn Grover ed., *Hard at Play* (Amherst: University of Massachusetts Press, forthcoming 1992).

[5] "Editorial," *Playthings*, 18 (January, 1920), p. 227.

From the 1890s to the early 1900s, manufacturers and retailers increased their use of advertisements for name brand or novelty dolls as opposed to generic dolls described by their material composition. The September 1889 issue of Butler Brothers' mail order catalogue offered Washable Dressed Dolls, French Bisque Dolls, Kid Body Dolls and Solid China Dolls. In addition it advertised Baby Dolls and Talking dolls. The 1894-95 Montgomery Ward Catalogue included a similar range of generic dolls and dolls with "Patent Indestructible Heads." By 1903, the use of a brand name became almost a universal feature in advertisements for dolls. In that year Butler Brothers listed "Kestner" dolls, "United States Emblem" dolls, "Rattle Head" dolls, "Matlock" washable dolls, "Model" washable dolls, and "Marvel" kid body dolls.

Name brand dolls served two purposes. First, a name brand protected a doll from imitation under copyright and, after 1905, trademark laws. Second, manufacturers could promote named dolls more easily than generic dolls, an important consideration when children were still likely to have homemade rather than manufactured dolls. Doll makers sought to distinguish their products by manufacturing them in the likeness of well known characters. For instance, Little Red Riding Hood was one of the most popular names in the doll making trade because a red hood and a cape could be added to any doll and it would assume the mantle of Little Red Riding Hood. But because the name Little Red Riding Hood could not

be copyrighted or patented, any doll maker could produce a doll bearing this name.[6] On the other hand, artists copyrighted and licensed their comic strip characters.

The high national visibility of comic strips and their easily recognizable characters made them useful to doll manufacturers and others wishing to sell their own goods. As already noted the first comic strip character, R.F. Outcault's the Yellow Kid, appeared on a number of products including a doll. Outcault's other main character Buster Brown also appeared as a doll. Various other comic strip characters materialized as dolls including the Katzenjammer Kids, Moon Mullins, and Little Orphan Annie. The Live Long Toy Company's 1926 advertisement for its line of comic strip dolls in the trade journal *Playthings* demonstrated that at least one company consciously sought to associate itself with the popularity of comic strip characters as a means of ensuring a healthy business. The advertisement noted that artists such as Harold Gray ("Little Orphan Annie"), Sidney Smith ("The Gumps"), and Frank Willard ("Moon Mullins") had "created characters which are known and loved the country over through Comic Strips in the Nation's leading newspapers. And Live Long Toys, by personifying these characters into attractive, lifelike dolls, have added to the fame of the artists and have established the firm itself, on a lasting

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[6] Dorothy S., Elizabeth A., and Evelyn J. Coleman, *The Collector's Encyclopedia of Dolls: Volume Two* (New York, 1986), p. 730.

foundation of national popularity." Live Long Toys put the artists' "idea in practical, usable form." Based in Chicago the Live Long Toy Company derived all its comic strip character dolls from the strips of the Chicago *Tribune* - New York *Daily News* Syndicate. Schoenhut, another American doll manufacturer, produced wooden dolls based on George McManus's "Bringing Up Father," and Billy DeBeck's strip "Barney Google," which ran in Hearst newspapers. German and Japanese manufacturers also produced a large number of toys based on comic strips apparently as aware as their American compatriots of the profits to be made from putting comic strip characters into "practical, usable form."[7]

These dolls were but one manifestation of merchandisers' efforts to take advantage of the popularity of comic strips. Comic strip characters also appeared in short live action movies as early as 1902.[8] And the first animated feature was Winsor McCay's comic strip

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[7] *Playthings*, Special issue New York Toy Fair, 24 (1926), no pagination. See David Longest, *Character Toys and Collectibles* (Paducah, Kentucky: Collector Books, 1984), p. 10 and David Longest, *Character Toys and Collectibles: Second Series* (Paducah, Kentucky: Collector Books, 1987), p. 21 for examples of "Barney Google" and "Bringing Up Father" dolls. Also see Lonquest, passim, for examples of German and Japanese comic strip based dolls, toys, and games.

[8] The Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress has several early live action comic strip shorts including "Foxy Grandpa Shows the Boys a Trick," from 1902 and "The Katzenjammer Kids and the School Marm," from 1903. The Division also holds a number of early animated shorts based on comic strip characters. See Kemp R. Niver, *Early Motion Pictures: The Paper Print Collection in the Library of Congress* (Washington, D.C.: Library of Congress, 1985), for details of early movies featuring comic strip characters.

"Little Nemo in Slumberland," which McCay himself animated in 1910-11. The popularity of comic strips was so great that even the burgeoning amusement park industry got in on the act with a Katzenjammer Castle and Toboggan Park, erected in St. Paul, Minnesota at the turn of the century. As usual, when it came to comic strips, William Randolph Hearst led the way. Hearst's Kinescope company produced many of the short features based on comic strips.[9] Hearst had published sheet music in his comic strip supplement from the outset; on November 8, 1896, he published music for a song about the Yellow Kid. Other publishers followed suit and at least three different versions of Yellow Kid songs appeared in the late 1890s *(Figs. 3.1 and 3.2)*. Throughout the first years of the twentieth century, Hearst's papers carried music supplements that often featured comic strip character sheet music *(Fig. 3.3)*. In 1914, Gus Hill followed the example of the earlier stage musical based on Buster Brown and drew on McManus's "Bringing Up Father" for a new musical *(Fig. 3.4)*. In 1921 and 1922 John Murray Anderson and John Alden Carpenter staged two different productions of Carpenter's Krazy Kat Ballet Suite, in New York City, based on the "Krazy Kat"

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[9] John Canemaker, *Winsor McCay: His Life and Art* (New York: Abbeville Press, 1987), p. 132. Two animated characters from the 1920s, "Felix the Cat" and "Mickey Mouse" became Hearst comic strips. For Felix's creator, Pat Sullivan, the comic strip version rounded the circle as Felix grew out of Sullivan's earlier work on a Sunday comic strip "Sambo and His Funny Noises," about an African-American child trickster. (See John Canemaker, *Felix: The Twisted Tale of the World's Most Famous Cat* (New York: Pantheon, 1991).) For a photograph of the Katzenjammer amusement park see Neg# LC-D4-18215 in the Prints and Photographs Division of the Library of Congress.

comic strip by George Herriman.[10]

The popularity of doll and Broadway manifestations of comic strip characters suggested that the strips had the potential for other profitable applications. But the dynamic between a comic strip character and works and objects based on it was not simply that of authentic original art and a derivative commodity manufactured for commercial gain. Certainly, the popularity of a comic strip and its national distribution helped sell dolls. But at the same time, the existence of commodities derived from a comic strip broadened the strip's appeal and strengthened the status of the art form. In this way, a comic strip "character" could move beyond a daily or weekly appearance in a newspaper to a dimension where the newspaper appearances competed with other items as just one representation of the character. As I argued in the last chapter, this process allowed comic strip characters to assume a multiplicity of meanings that helped unite and contain diverse features of American culture. In other words, a commercial creation became a cultural icon of mythological dimensions. Not only did the control and marketing of these icons became a lucrative trade, but the advertising industry appropriated the comic art form itself, often without the presence of recognized comic strip characters, to sell a wide range of goods

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[10] Bill Blackbeard, "A Kat of Many Kolors," in George Herriman, *Krazy & Ignatz: The Komplete Kat Komics: Volume 7, 1922* (Forestville, California: Eclipse Books, 1991), p. 1.

and services.

Early Surveys of Comic Strip Readership

George Gallup's surveys in the early 1930s revealed that more people read "the best comic strip in a newspaper, on an average day" than the front page banner story. Gallup's initial publication of his findings appeared in 1930 on the front page of *Editor & Publisher*.[11] Gallup directed his article at newspaper editors wishing to save money by cutting back on features. The majority of the piece concentrated on Gallup's "scientific" methodology for determining the readership of given features. Gallup's purpose was probably to advertise his services to newspaper editors as the appropriate person to conduct such scientific studies. Consequently his comments on the readership of comics, although summarized in a box on the front page, only surfaced at the end of the piece on page fifty-five of the journal. Based on 4,000 cases drawn evenly from surveys of six metropolitan newspapers, Gallup made a number of observations that had important ramifications for the direction of advertising. Gallup wrote that:

[11] George Gallup, "Guesswork Eliminated in New Method For Determining Reader Interest," *Editor & Publisher*, 62 (February 8, 1930), pp. 1, 55; and George Gallup, "What Do Newspaper Readers Read?," *Advertising & Selling*, (March 31, 1932), pp. 22-23. Gallup defined "best" as the story or feature that attracted the most readers. The content of Gallup's second article was almost identical to the first, although the second contained graphs that the first lacked.

- Comics are more popular with women than with men although a majority of both sexes usually reads them.

- A new comic or continuity strip, no matter how good or how well promoted, attracts its following slowly.

- Continuity strips today have greater following than comic strips.

- Bankers, professors, doctors, farmers, and lawyers read comic strips as avidly as truck drivers, waiters, and day laborers.

Finally, Gallup noted that the only parts of a metropolitan newspaper consistently "read" by over forty percent of both women and men were pictures and comics.[12]

Gallup was not the first social scientist to discover that comic strips had a broad appeal. A survey of children's play activities in Kansas conducted by Harvey Lehman and Paul Witty in the mid 1920s revealed that "looking at the Sunday 'funny' paper" was "the one activity most frequently engaged in by children [of both sexes] during all seasons of the year, and Negro and white children alike manifested an inordinate interest in it."[13] In 1924 readership rates amongst city dwelling girls and boys between eight and 16 did not drop below eighty-four percent with slightly more girls than boys

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[12] George Gallup, 1930, p. 55. See also "Minutes of Staff Meeting," June 16, 1931, p. 6, J. Walter Thompson Archives, Duke University, William R. Perkins Library, Special Collections Department (hereafter JWT Archives). Gallup divided the population into four occupational groups, salaried, skilled, day laborers, and farmers, and surveyed both male and female members of these groups. Three of the newspapers surveyed were published in cities with populations over 500,000, two with populations over 100,000, and one with less than 100,000 people.

[13] Harvey Lehman, and Paul Witty, "The Compensatory Function of the Sunday Funny Paper," *Journal of Applied Psychology*, (June 1927), p. 204.

reading the strips. Even in rural areas, readership did not fall below fifty-five percent for any one age group and was as high as eighty-two percent. Furthermore, comic strip reading was one of the most popular activities for rural children, even though it was not as predominant as in urban areas. Lehman and Witty speculated that fewer rural children read the comic strips because of the "relative inaccessibility" of the comic sheet.[14]

Published in the obscure *Journal of Applied Psychology* Lehman's and Witty's study received no attention from advertisers or newspaper proprietors. If their survey demonstrated the almost universal importance of comic strips to children and adolescents this fact seemed of little commercial importance as publishers and advertisers understood newspapers and other products as adult purchases. Gallup's survey not only showed that most adults read comic strips too, but it came at a time when newspaper owners and advertisers sought more effective ways to market their goods and services.

According to Fox and Marchand, advertising executives and the advertising trade journals did not pay attention to Gallup's work

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[14] Lehman and Witty, p. 208. Lehman and Witty attributed the popularity of the comic strips to the uninhibited activities of their characters and suggested that a child "who looks at the Sunday 'funnies is enabled to identify himself" with its characters (p. 210). They did not bother to explain why or how this supposed identification took place. Martin Barker criticizes the concept of identification as reductive in chapter 5 of his, *Comics: Ideology, Power, and the Critics* (Manchester: Manchester University Press, 1989).

until, at the earliest, the middle of 1931. Advertisers' failure to notice, or understand the significance of, Gallup's work in 1930 may have been because his focus was on selling his services to newspaper proprietors. Although Fox and Marchand cite Gallup's work as the causal factor in the initial expanded use of the comic art style, it is possible that his work simply acted as a "scientific" explanation of why comic advertising worked. Advertisers had experimented with comic strip style advertisements before Gallup's survey received public attention. As Marchand notes, Rinso published advertisements in the Chicago *Tribune* on June 14, 1929 and October 19, 1930 which used word balloons to allow their photographed subjects a voice. The *American Weekly*, a Sunday supplement to Hearst's papers, published a similar ad on January 12, 1930 *(Fig. 3.5)*. A Lifebuoy advertisement that had some of the features of a comic strip appeared in the Chicago *Tribune* on June 18, 1929 *(Fig. 3.6)*. The September 1930 issue of *Ladies' Home Journal* also contained a full page Rinso advertisement in the manner of those in the Chicago *Tribune (Fig. 3.7)*. Furthermore, Wrigley's chewing gum published comic strip advertisements in Hearst's comic supplement several times in the 1920s. And thousands of advertisements from 1904 to the 1920s featured Buster Brown.[15]

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[15] Marchand, p. 110, footnote 78. For Buster Brown advertisements see my previous chapter and copyright registrations for Buster Brown advertisements listed under Richard Outcault as claimant, Library of Congress, Copyright Office.

In early 1931 the Hearst organization informed advertising clients of its decision to open its Sunday comic section to advertising on a trial basis, but advertising agencies only paid attention to the selling power of comic strip advertisements when they had direct proof of their success. The advertisement that provoked the rush to comic strip style advertising in the 1930s, General Food's "Suburban Joe" advertisement for Grape-Nuts cereal, which appeared in Hearst's comic supplement on May 17, 1931, included an encoded reply coupon for a free sample *(Fig. 3.8)*. The use of encoded coupons to ascertain whether advertising was read dated from the publication of Earnest Elmo Calkins's and Ralph Holden's *Modern Advertising* in 1905.[16] Probably because of the number of responses to their coupon General Foods ran six more full page comic strip format advertisements for Grape-Nuts in Hearst's comic supplement between June and November 1931 and early in 1932 added advertisements for Postum and Jell-o.[17] But even if Gallup's surveys only lent

[16] A report at a staff meeting of the J. Walter Thompson agency on March 3, 1931 noted the Hearst decision. One Thompson employee proposed testing the medium through the use of coupons but the agency did not place comic strip advertisements before the Grape-Nut ad, which a Hearst executive, Hawley Taylor, sold direct to the manufacturer, General Mills. Gallup's work was not mentioned at the March 1931 meeting. ("Minutes of Staff Meeting," March 3, 1931, p. 8, and "Minutes of Staff Meeting," October 11, 1932, pp. 1-2, JWT Archives. See also W.E. Berchtold, "Men of Comics," *New Outlook*, 165 (April 1935), p. 36.) For the early use of coupons see, Susan Strasser, *Satisfaction Guaranteed: The Making of the American Mass Market* (New York: Pantheon, 1989), pp. 146-147.

[17] General Foods published the advertisements for Grape-Nuts in the Hearst newspapers' comic supplement on June 7, June 21, July 5, August 30, September 27 and November 1, 1931. The ads reversed declining sales figures. Prior to 1931 sales had been falling at a rate of 15% a year. In the first six months of 1931 they fell 13%.

"scientific" credence to advertisers' use of the comic strip format, they demonstrated that comic strips had pervaded all levels of American society. And, with the certainty of Gallup's "scientific" evidence behind them advertisers further expanded their use of the comic strip style advertisement.[18]

In the 1930s newspaper and magazine editors began to use Gallup-like surveys to follow trends in American life. For instance, the editors of *Fortune* instigated a quarterly survey in 1935 that they hoped would serve as the basis of "the New Technique in Journalism." After two years of the survey the magazine editorialized that they had gained:

> a better knowledge of the U.S., of the points at which sectionalism is stubbornly distinct, where class consciousness is persistent and articulate, and those other points at which both boundaries of opinion break down and merge into a national sentiment that speaks with one voice.[19]

After the comic strip ads appeared Grape Nut sales for 1931 picked up and exceeded 1930 sales by 13% with no additional advertising expenditures. See "Minutes of Staff Meeting," March 12, 1932, pp. 2-3, JWT Archives. The first Postum ad appeared January 17, 1932 and the first Jell-o ad January 24, 1932. In 1932 the comic supplement appeared in Hearst's seventeen Sunday newspapers, which had a combined circulation of 5,581,137. ("The Greatest Common Denominator Among All Publications," *Printers' Ink*, (July 14, 1932), p. 24.) See also, Frank Mott, *American Journalism: A History of Newspapers in the United States Through 250 Years, 1690-1940* (New York: Macmillan, 1941), p. 646). The same comic supplement, with the same advertisements, appeared in each paper.

[18] Gallup's authority was used on a number of occasions to bolster claims for comic strip advertising in particular newspapers or magazines, see for instance the *Liberty* advertisement in *Printers' Ink*, (May 12, 1932), pp. 46-47, and the Hearst advertisement, "The Greatest Sales Conference in History Opens," *Printers' Ink*, (July 19, 1934), pp. 33-44.

[19] "The Fortune Quarterly Survey: VIII" *Fortune*, 15 (April 1937), p.

Fortune's survey confirmed Gallup's findings about adult readership of comic strips and regarded them as an instance where the nation almost spoke with one voice. *Fortune* stated that syndicated comic strips most likely had a "wider intellectual influence" than newspaper editorial pages. The results of the *Fortune* survey showed that only 30.4% of U.S. adults regularly read a columnist, whereas 51.4% of adults had a favorite comic strip. Of the ten most favorite comic strips the Hearst and Chicago *Tribune* - New York *Daily News* syndicates accounted for four apiece. Like Gallup, and Lehman and Witty, *Fortune* found the readership of comic strips to be widespread with a majority of adults following them in every part of the country save the South and Southwest and in some small towns.[20]

Gallup's work also inspired an ongoing survey of newspaper readership by the Advertising Research Foundation. Conducted from 1939 to the mid 1950s this survey provided page by page and column by column breakdowns of newspaper readership. The 1950 summary of 137 such surveys revealed that comic strips had a uniformly high readership across the country. Between 1939 and 1950, in cities

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[20] "Fortune Survey" p. 190. *Fortune* also noted that a majority of adults among "all economic levels except the Negroes" read the strips. 60% of salaried executives and 64.9% of salaried workers had a favorite. *Fortune* offered no explanation of why comic strip readership was lower in the South.

with populations under 50,000, between fifty-three and ninety-four percent of men with a median of eighty-two percent, and fifty and ninety-two percent of women with a median of eighty percent read comics. In cities with populations of over 500,000 between sixty and ninety-one percent of men with a median of seventy-five percent, and fifty-eight to eighty-six percent of women with a median of seventy-seven percent read the strips. Nowhere in the country did the median range of comic strip readership fall below seventy-five percent. Likewise a break down of the statistics according to occupational groupings revealed the lowest figures, for professional men and women, as seventy and sixty-eight percent. Among all occupational groups a total of seventy-nine percent of men and seventy-seven percent of women read comics.[21]

The widespread readership of comic strips demonstrated by these statistics suggests that comic strips were one way that, in the words of *Fortune* magazine, Americans spoke "with one voice". By the 1930s comic strips, and the techniques of communication that they employed, were embedded in American daily life. When Gallup's survey and the response to General Foods' Grape-Nut advertisement showed the popularity and selling power of the comic strips

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[21] Advertising Research Foundation, *The Continuing Study of Newspaper Reading: No. 138, Study Summary* (New York: Advertising Research Foundation, 1950), p. 15 and p. 13. In this survey the four occupational categories were: Business and Professional, Salaried, Skilled, and Unskilled. The survey also provided gender breakdowns for the reading of individual strips.

advertisers hastened to speak in this newly acknowledged American voice.

Comic Strip Style Advertising

Advertisers did not use comic strip techniques extensively until the 1930s. Richard Outcault's Buster Brown appeared in thousands of advertisements but was limited to a single illustration rather than the series of panels that denotes the comic strip format. The change in advertisers' use of comic strips in the 1930s, that is the shift from the employment of comic strip characters to sell products to the deployment of the art form itself, marked the changed position of comic strips in American life. The comic strip was no longer a singular phenomenon resulting from the popularity of particular characters but a form of communication understood by the majority of Americans. In opposition to simple character endorsement, use of the comic art form allowed advertisers to create images about their products rather than relying on a character's visage to sell the item.

The use of comic strips in advertising before the "Suburban Joe" Grape-Nut advertisement of 1931 had mostly, with some exceptions such as the Rinso and Lifebuoy advertisements already mentioned, involved well known comic strip characters, such as Buster Brown,

"endorsing" products.[22] For instance, the Wrigley's P.K. chewing gum advertisement that appeared in the Hearst's comic supplement of September 19, 1926, used Maggie and Jiggs from George MacManus's "Bringing up Father," Hans and Fritz from Harold Knerr's "Katzenjammer Kids," Barney Google and Spark Plug from Billy DeBeck's strip of the same name, Frederick Opper's Happy Hooligan, and Jimmy Murphy's Toots and Casper *(Fig. 3.9)*. The advertisement featured the characters in a series of individual panels drawn by their regular artists, and, at first glance, was indistinguishable from the other comic strips in the supplement. This advertisement, and others like it that appeared throughout the 1920s, were simple character "endorsements" strung together in sequential panels but without the sort of narrative that this style allowed *(Figs. 3.10 and 3.11)*.[23] Advertisements did not use the comic strip format to

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[22] I have seen three early advertisements that used comic strip techniques. A 1902 ad for Cascaret Candy Cathartic in the Atlanta *Constitution* used sweat beads long before this comic strip technique appeared anywhere else *(Fig. 3.13)*. A more important early use of comic strip style advertising were two ads by Ray Barnes that appeared in the Grand Rapids *Herald* in October 1913. The first on October 1, entitled "Teaching Grand Rapids "Kids" to Save Money," told a story in panels and word balloons that promoted school based savings accounts for the Grand Rapids Savings Bank *(Fig. 3.12)*. "The Evolution of Electric Current" on October 5 used panels and rhyming verse to explain and promote the use of electric current. But these advertisements were probably oddities as I came across no others like them in my survey of newspapers from 1903-1913.

[23] Advertisements for Michelin Tires, Kohler Plumbing Fixtures, Hammerill Bond Paper, and Denver Gas & Electric Light Co. also used comic art in the 1920s. See *Saturday Evening Post*, October 9, 1926, pp. 120 and 215; October 23, 1926, pp. 77 and 135; and *Electrical Merchandising*, 27 (January 1922), pp. 69-70.

tell stories about their products until 1931. The Rinso advertisements of 1929 and 1930, although arranged in sequential panels with word balloons, were strictly speaking not comic strip style advertisements as they employed photographs rather than drawings to depict their subjects.

General Foods's "Suburban Joe" Grape-Nuts cereal advertisement set off a tidal wave of comic strips style advertising in the 1930s. In 1931, after "Suburban Joe" and several other Grape-Nuts advertisements had appeared, Rinso revamped its campaign and published "Goodbye Blue Monday," the first of a series of half page comic style advertisements signed by C. A. Voight, a pioneer daily comic strip artist, in the Hearst comic supplement on September 20, 1931 *(Figs. 3.14 and 3.15)*.[24] A half page Lifebuoy advertisement employing a similar style generally accompanied these Rinso advertisements *(Fig. 3.16)*. On November 8, 1931 the Vick Chemical Company published a comic strip style advertisement in the Hearst supplement to launch its two new products: Vicks (sic) Medicated Cough Drops and Vicks (sic) Nose & Throat Drops *(Fig. 3.17)*.[25] All

[24] Charles A. Voight (1887-1947) began the daily comic strip "Petey Dink" in the Boston *Traveler* in 1908. (Maurice Horn, ed., *The World Encyclopedia of Comics* (New York: Chelsea House, 1976), p. 687.) An alternative title of this strip was "Mrs Worry," which seems prescient given Voight's advertisements for Rinso.

[25] The Hearst organization persuade Vick to use comic art rather than a display advertisement. According to Hawley Taylor, a Hearst executive, in a speech to a J. Walter Thompson Agency meeting, sales exceeded Vick's expectations by 15%. One Thompson copywriter suggested the ad would have appeared more natural if it showed the man about to lose his job due to ill health. Taylor agreed but explained the ad had been a rush job. "Minutes of Staff Meeting,"

of these ads used pen and ink rendered sequential panels to tell a story that centered on their product. The Grape-Nuts, Rinso and Vick's advertisements used word balloons to give the figures in the panels voices. The Lifebuoy ad used narrative text within the panels to clarify the story told in the illustrations. Between 1932 and 1933 these advertisers were joined in the Hearst comic supplement by Postum, Jell-o, Ovaltine, Cocomalt, Listerine, Aunt Jemima, Lux, Groves Laxative, Kruschen Salts, Lionel Electric Trains, R.J. Reynolds (Camel), and Parker Fountain Pens.

The Hearst corporation recognized the advertising revenue to be gained from comic strip advertising and in July 1932 took out a nine page advertisement of its own in *Printers' Ink*, an advertising trade journal. The advertisement touted the success of the supplement's advertisers and noted the high response to coupon offers.[26] The *Printers' Ink* advertisement, and others like it in 1933, helped the Hearst corporation expand its comic strip supplement advertising pages from two in 1932 to at least three in 1933. In 1933 the price of a full page advertisement was $17,300 for the back page, $16,000 for an inside page and $9,000 for a half page. By 1934 most

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October 11, 1932, pp. 17-19, JWT Archives.

[26] "The Greatest Common Denominator Among All Publications," *Printers' Ink*, (July 14, 1932), pp. 18-26. From September 20, 1931 the Hearst comic supplement bore the title, motto, and logo of *Puck* the preeminent American illustrated humor journal of the late nineteenth-century. This may have been part of a marketing strategy to ensure the Hearst comic supplement's preeminent status that was under challenge from the Chicago *Tribune* - New York *Daily News* syndicate's supplement.

advertisements in the comic supplements occupied only half a page. For instance, the April 8, 1934 issue of Hearst's *Puck* supplement contained a full page Ovaltine, and half page Rinso, Lifebuoy, Royal Gelatine, and Postum advertisements. The number of advertising pages expanded from eleven, in 1931, to ninety-one in 1933 generating $1,280,000 extra revenue for Hearst at a time when advertising appropriations declined. Other newspaper publishers opened their comic supplements to advertisements but none of them could match the combined circulation of the seventeen Sunday Hearst newspapers.[27] In 1934 the Hearst corporation published a twelve page advertisement for the comic supplement in *Printers' Ink*. This advertisement outlined the success enjoyed by advertisers' in Hearst's *Puck* and stressed it as the most cost effective medium to reach consumers. Hearst not only reached 72% of the women and 68% of the men who read Sunday newspapers but offered "the extra bonus ... [of] the great and growing market of youngsters coming of age."[28]

According to the Hearst corporation one of the selling points of advertisements in their comic supplement was the profitability of basking in "the reflected light from" stars such as Barney Google,

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[27] "Competitive Comics," *Tide*, (June 8, 1932), p. 14; and "Funny Paper Advts.," *Fortune*, (April 1933), pp. 98, 101.

[28] "The Greatest Sales Conference in History Opens," *Printers' Ink*, (July 19, 1934), pp. 33-44; and "Is it Smart to be Snooty Even to a Cat?," *Printers' Ink*, (July 27, 1933), pp. 52-53.

Jiggs and Maggie, Mickey Mouse, and Toots and Casper. Hearst likened the array of talent in their comic strip to a radio program that featured the major stars of radio. Just as the stars of early radio did not plug sponsors' products directly, the stars of Hearst comic strips did not appear in the advertisements in the comic supplement.[29] When personalities appeared in comic strip advertisements they were generally of the flesh and blood type, although not necessarily more complex than the two dimensional comic strip characters. Dizzy Dean pitched for Grape-Nuts *(Fig. 3.24)*, Jimmy Durante "nosed around" for Royal Gelatin *(Fig. 3.25)*, and numerous sportsmen attested to the smooth taste and health giving properties of Camel cigarettes. Given the earlier success of Buster Brown, it is uncertain why comic strip characters were not featured in the 1930s advertisements. Hawley Taylor, a Hearst executive, suggested that the use of established characters detracted from the product the advertisement set out to sell but he offered no evidence for his assertion.[30] Comic strip artists, trading on the popularity of their work, may have gained control of the subsidiary use of their characters as Outcault had done with Buster Brown, and resisted their use in advertisements, or demanded a fee that

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[29] "The Greatest Common Denominator Among All Publications," p. 25. See Marchand, pp. 88-94 and 108-110 for a discussion of advertising on early radio.

[30] See, "Minutes of Staff Meeting," J. Walter Thompson Agency, October 11, 1932, pp. 24-25, JWT Archives.

advertisers found prohibitive. The absence of comic strip characters from comic style advertising may have been an attempt to imitate early radio's use of sponsorship. The widespread licensing of toys and other products based on comic strip characters in the 1930s lends credence to this latter argument. This licensing suggests that it was not a reluctance to market the characters that prevented their use in advertisements but, rather, an attempt to establish the comic supplement as a respectable advertising venue on a par with radio.[31] The important point is that in these advertisements the comic art form showed that it was an effective method of communication even without the presence of the characters who made it a popular entertainment. And, advertisers, of course, did not have to pay a fee to use the comic strip format. Assured of the effectiveness of comic strip style advertising agencies began to place such copy in general periodicals.[32]

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[31] One Thompson executive made this link. He noted that "the comic section has values in some respects like that offered in radio advertising. Entertainment and humor develop a frame of mind that makes the reader susceptible to advertising much the same as radio." (See "Minutes of Staff Meeting," March 3, 1931, p. 8, JWT Archives.

[32] Comic strip characters were not entirely absent from Hearst's comic supplement advertisements. "Little Billy the Buster," the Parker Pen advertisement of November 6, 1932, evoked Buster Brown in its title and its use of a resolution like block of word ballooned text *(Fig. 3.26)*. An Ovaltine advertisement of November 13, 1932 concluded by offering a Little Orphan Annie mug and included an illustration of Annie *(Fig. 3.27)*. But Little Orphan Annie was not a Hearst strip so the distinction between talent and product was maintained. It would be interesting to know if there was any discussion in the Hearst ranks about the appearance of a competitor's comic strip character in their newspapers.

Although *Ladies' Home Journal* published a Rinso advertisement that used word balloons and panels in 1930, comic strip style advertising did not appear regularly in general periodicals until 1932. By 1933 comic strip advertising had boomed. For instance, a spot check of the September issues of the *Saturday Evening Post* and *Ladies' Home Journal* from 1929 to 1933 shows that there were no comic strip format advertisements in the former in 1930 and 1931 and only one for each year in the latter, the product being Rinso on both occasions. In September 1932 the *Saturday Evening Post* contained one half page, and two quarter page comic strip advertisements; *Ladies' Home Journal* published one full page, one quarter page, and three half page advertisements in the comic strip style *(Fig. 3.28)*. In September 1933 the *Saturday Evening Post* published the equivalent of ten and a half pages of advertisements that used one or more of the features of the comic strip style; *Ladies' Home Journal* held the equivalent of seven and three quarter pages. Most of these advertisements used all the features of comic strip art. They had sequential panels containing pen and ink figures and backgrounds, and text or speech delivered through word balloons *(Fig. 3.30)*. But some simply used word balloons as a means of providing photographed subjects, be they animal, human, or inanimate, with a voice. By September 1933 talking ducks, thermometers, and toothbrushes had become common place, so much so that an article in *Printers' Ink* berated advertisers for stretching

credibility *(Figs. 3.32, 3.33, 3.34, and 3.35)*.[33] But word balloons excited advertising executives as the technique allowed the incorporation of advertising copy and illustrations in such a way that the copy seemed disinterested commentary. The J. Walter Thompson agency referred to this style as the "conversational technique," which they regarded as "more credible than indirect discourse."[34]

Advertisers also turned to word balloons, and the comic art form as a whole, in response to the Depression. They used this new form of advertising in a determined attempt to maintain and expand market share for their products in the face of contracted consumer spending. In some ways this adoption of the comic art style represented an appropriation of an existing, popular, art form for commercial purposes with little regard to the technical properties of the form. But, at the same time, for some manufacturers, the use of comic art was a stage in a long term struggle to individualize their products and so distinguish them from the competition. The dimensions of this process can be seen in an examination of the

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[33] Arthur H. Little, "If the Egg-Talk Sounded Tall, Consider Talk of Men!," *Printers' Ink*, (September 7, 1933), p. 61. *Advertising & Selling* also ran a short comment on the proliferation of word balloons. (September 14, 1933), p. 16.

[34] "Minutes of Staff Meeting," March 12, 1932, pp. 8-9, JWT Archives. Writing in 1939 the copywriter Jesse Thompson commented that the word balloon style meant copy was "working full blast - *selling*." ("What a Decade of Depression Has Done to Advertising Copy," *Advertising and Selling*, (August 1939), p. 74.) (Emphasis in original.)

advertising copy of the Hygienic Products Company, manufacturers of Sani-Flush and Hy-pro, which, until 1940, simply adopted the convention of word balloons for their advertisements, and the Atlantic Refining Company, which, in the 1930s, used the comic art form to create a distinctive image for their products. Both the companies were clients of the N.W. Ayer advertising agency and the archives of that agency, held by the National Museum of American History, contains reasonably comprehensive files of their advertising from the 1920s to the late 1930s.[35]

The Hygienic Products Company of Canton Ohio manufactured Sani-Flush, a chemical compound designed to clean toilet bowls without scouring, and Hy-Pro, a bleach. The advertising for Sani-Flush varied little from 1912, when the company first sold it, until the mid-1930s. The standard advertisement for Sani-Flush consisted of a quarter or eighth page column width piece that combined a pen and ink rendered illustration of Sani-Flush being poured into a toilet bowl by a woman, accompanied by a block of copy testifying to the

[35] N.W. Ayer Advertising Agency Records, National Museum of American History - Archives Center, Collection #59 (hereafter NMAH-AC 59). It could be suggested that basing this part of my argument on the work of one agency is reductive. But my case here is simply that these two accounts of the N.W. Ayer agency demonstrate early efforts at introducing to advertising some of the features that the comic strip technique later allowed. The point is that at one level the use of comic strip style advertising represented progress in a technical aspects of advertising, the integration of illustration and text. The J. Walter Thompson agency also understood comic strip style advertising in these terms. One Thompson executive described these ads as "the swiftest and the most compelling way to tell a story in print." (Minutes of Staff Meeting," March 12, 1932, p. 8, JWT Archives.)

effortless cleaning properties of the product. The heading, "Immaculately clean!" topped the 1929 version of the advertisement *(Fig. 3.36)*. It was a very ordinary advertisement. In the mid-1930s the N.W. Ayer advertising company tinkered with the basic formula of the Sani-Flush advertisement by incorporating the heading and the illustration. On most occasions Ayer did this by the means of a word balloon, or a word balloon like layout. These too were ordinary advertisements; their sole distinction was the seemingly disinterested commentary of the central message. Advertising headlines that used word balloon style copy gave advertisers' statements an air of disinterested commentary because the text seemed to emit from the figure in the ad. For instance, a 1938 advertisement featured a women pouring Sani-Flush into a toilet bowl while commenting, through a word balloon, "Toilet stains and rust vanish" *(Fig. 3.37)*. But, as a glance at the *Saturday Evening Post* for 1933 confirms, the use of word balloons was a common-place feature of advertising by the mid-1930s.

Ayer's advertising for another Hygienic Products Company product, Hy-Pro, was more inventive. The Hy-Pro advertisements took the conventions of headings and word balloons and reworked them so that they were indistinguishable from each other. In 1938 N.W. Ayer produced a series of advertisements for the Hygienic Products Company that sought to teach rural consumers the many varied usages of Hy-Pro bleach. Ayer laid out the advertisements in four distinct

parts: two panels of illustration and text, a product blurb, and an illustration of the product itself. In the first two panels the illustrations were laid over three words in large text surrounded by a border. The text explained the illustration but in such a way that the words seemed to come from the character included in the illustration. For instance, above an illustration of a women looking at a table cloth scorched by her hot iron the text read, "Scarred by Scorch" *(Fig. 3.38)*. The next panel of the advertisement showed the women holding up the scorch free cloth under text that read, "Saved by Hy-Pro." The Hy-Pro advertisements were not the only ones to play with the technique of word balloons. Westinghouse did something similar in a September 1933 advertisement in *Ladies' Home Journal* -- but Hy-Pro was the most inventive. As well as its balanced use of text and illustration to tell a narrative of housekeeping redemption, the Hy-Pro advertisements employed an alliterative text. Advertisements in the series included: "Ruined by Rust," "Stained by Steps," "Doomed by Dirt," "Blemished by Blots," "Gray from Grime," "Marred by Mildew," "Spoiled by Spots," and "Disfigured by Fruit." Alliterative titles are a convention of comic strips.[36] Hy-Pro's use of the comic art form did not extend beyond this combination of the technique of word

[36] See for instance, "The Katzenjammer Kids," "Happy Hooligan," "Buster Brown," "Winnie Winkle," and more recently "Hagar the Horrible."

balloons and the convention of alliterative title. But it demonstrates that advertisers could put to use consumers' familiarity with comic strips.

In the 1930s the Atlantic Refining Company made fuller and more extensive use of the comic art form in its advertising than the Hygienic Products Company. Atlantic's 1930s advertisements represented the fruition of earlier efforts to develop a distinctive image for their products. The company's advertisements between the early 1920s and the late 1930s served a number of different purposes. In the 1920s, the advertisements sought to build up consumer loyalty to the Atlantic brand name by promoting an aura of reliability and convenience. For instance, under a drawing of a car motoring through the week, and the caption, "Atlantic Gasoline is always uniform," a 1920 advertisement invited motorists to put the same trust in Atlantic gasoline, day in, day out, "that you would in a lifelong friend" *(Fig. 3.39)*. A 1921 advertisement linked reliability and the Atlantic brand name more explicitly by showing a consumer choosing motor oil from a portable tank pump clearly marked with the Atlantic emblem. A sidebar to this black and white illustration instructed consumers to look for the blue and red Atlantic colors when choosing motor oil *(Fig. 3.40)*. Bids to establish consumer brand name loyalty were standard advertising fare of the 1920s but Atlantic's advertisement went beyond basic formulas and attempted to introduce disinterested commentary and a visual

narrative in their content.

Two 1922 Atlantic Motor Oil advertisements offer the clearest example of the early effort by the N.W. Ayer agency to establish an objective voice in their copy. Both advertisements linked a large block of text with the image of a gas station worker. In one the worker raises his left arm as if to lean on the block of text. This depiction ties the text and the image together in such a fashion that it is possible to view the text as representing a statement by the worker that "there is no finer motor oil than Atlantic Medium" *(Fig. 3.41)*. In the other ad, the image of the worker is laid over a text block to achieve a similar effect. The text reads, "the man who asks simply for "medium" oil doesn't go far enough." The worker's arm is extended to a portable Atlantic Motor Oil tank pump as if to show where a man should go for oil *(Fig. 3.42)*. The remainder of the text in both advertisements stressed the reliability of Atlantic motor oil. This statement reinforced the message already displayed through the combination of image and text, and showed that gas station workers considered Atlantic the finest motor oil. Further, it combined a new image based form of advertising with the old text based form.

In the same year the Ayer agency introduced the concept of "obtainability" to Atlantic advertisements. The agency depicted Atlantic's widespread distribution, and uniform quality, as other

measures of its reliability.[37] To sell this concept the agency prepared advertisements that focused on travelling *(Fig. 3.43)*. A linear movement through time and space is an inherent aspect of travel and in 1923 the Atlantic advertisements turned to multi-panel illustrations to denote this passage *(Fig. 3.44)*. These ads had an unrealized narrative quality that invited their reader to fill in the details of a motoring trip that necessitated a gas purchase. In 1923 Ayer also prepared a six part series of advertisements on "things that count in buying gasoline." These ads told a story about Atlantic gas stations and their employees that concentrated on their "courtesy, convenience, accuracy, cleanliness, safety, and promptness" *(Figs. 3.45, 3.46)*. In these advertisements N.W. Ayer grasped at story-telling techniques to locate Atlantic's goods and services in cultural settings familiar to consumers. At the same time the advertisements sought to shape that setting, at least as far as gasoline products were concerned, in Atlantic's image. To this end Ayer also produced a number of localized advertisements depicting neighborhood gas stations *(Fig. 3.47)*. But all of these advertisements used a large amount of text to further explicate the message of the illustration. Toward the end of the 1920s, Ayer began to experiment with simpler advertisements that used striking

[37] Atlantic was based on the eastern seaboard and most of its advertisements were published in newspapers and magazines whose distribution was limited to this area or part thereof.

images and little text *(Fig. 3.48)*. These advertisements co-existed with others that used comparatively large amounts of text but they demonstrate the Ayer agency's interest in simplifying ads by abandoning text. In the 1930s these narrative trends and illustrative experimentations blossomed into comic strip style advertising.

In 1930 Ayer placed several full page comic advertisements in general automobile magazines. Most of the text in these advertisements was contained in word balloons but they consisted of only one panel *(Fig. 3.49)*. These advertisements were closer in kinship to the cartoons in the *New Yorker* than comic strips. In the early 1930s this type of advertising was mostly limited to automobile magazines but in 1934 Atlantic began to publish cartoon ads in newspapers. The highly stylized advertisements featured three identical men in top hats *(Fig. 3.50)*. The ads presented Atlantic's themes of convenience, uniformity, and dependability in a stripped-down version. From the volume of advertisements featuring these three characters it appears that Ayer sought to make them a ubiquitous symbol of Atlantic gasoline. One advertisement even commented on the omnipresent nature of the characters to make a favorable comparison with the availability of Atlantic gas *(Fig. 3.51)*. In 1936 Ayer adopted the comic strip format for Atlantic's advertisements. The first series of the comic strip ads, published in April, used a realistic style to give Atlantic's products a cost

cutting and performance enhancing image. These advertisements sold the importance of using Atlantic gas, oil, and lubrication to achieve the results obtained by cars in a road test. Atlantic's three top hatted men appeared in the last panel of the advertisements *(Fig. 3.52)*. In September 1936, Atlantic began a second series of comic strip style ads. Ayer rendered the ads in a more comic style and featured the characters now dubbed "Atlantic's 3 Little Men." The message of the second series was the same as the first: the "scientific" results of a road test could be repeated by using Atlantic's products *(Fig. 3.53)*.

In this second series of advertisements Atlantic portrayed a total image. The ads linked together its three major consumer products, not just in the results of the road test, but through the placement of their names on the little men's hats. Atlantic's three little men became the symbol and voice of the company. For instance, their series of comic strip advertisements carried a block of text signed by "Atlantic's 3 Little Men." Both series of these ads contained a plug for "The Atlantic Family" radio show thereby linking together diverse instances of the company's advertising. Atlantic's advertising in the 1930s sought to draw customers to its products through entertainment. Ayer designed the printed media cartoons, comic strips, and the three little men, to capture readers' attention, amuse them, and sell the product to consumers in easily digestible form.

N.W. Ayer used the three little men in Atlantic advertisements, for general publications, until the beginning of the 1940s. Thereafter the little men were eased out as advertising adopted a more serious tone for the war years *(Fig. 3.54)*. After the war Atlantic returned to advertisements that used comic art and word balloons, but not the three little men or the comic strip format *(Fig. 3.55)*. The advertising N.W. Ayer prepared for Atlantic and the Hygienic Products Company in the 1930s shows how advertisers adopted the comic strip format and techniques to sell their goods and services to consumers. Advertisements that used comic art turned the process of consumption -- advertisement, purchase, and use -- into entertainment. By associating products with distinctive characters, such as Atlantic's three little men, or by giving products a voice through word balloons, advertisers gave inanimate commodities personalities. The purchase of goods and services became then a matter of which personalities to share one's life with. In this way comic strip art with its emphasis on character and voice participated in the development of a consumer culture.

Chapter Four

Envisioning Consumer Culture: "Gasoline Alley" and "Winnie Winkle", 1920-1945

In the 1920s comic strips became part of everyday life in America. In the last chapter I examined the commercial dimensions of this development, particularly the widespread licensing of characters and the use of the art form in advertising. But many Americans assimilated comic strips into their daily existence simply by reading them. Comic strips tied their audiences together as national communities of readers and familiarized them with the "language" of the art form. Comic strips gave these readers a shared visual culture and depicted appropriate ways of incorporating a growing number of commodities into their lives.

Although most of the pioneer comic strips had disappeared by the 1920s, a new crop of popular strips took their place. The longevity of these strips, which included "Gasoline Alley" (1919), "Winnie Winkle" (1920), and "Blondie" (1930), suggests that they not only appealed to a wide variety of readers but that, starting in the 1920s, those readers assimilated the strips into the daily routine of their lives.[1] Moreover, in the 1920s Americans elevated some comic strip characters to the pantheon of folk heroes. For instance, at a 1930 camp for teachers of high school English the

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[1] The establishment of daily comic strips dates from the publication of Bud Fisher's "Mutt and Jeff" in the *San Francisco Chronicle* in November 1907. Originally titled "A. Mutt" this was a strip about a compulsive gambler. It featured a daily gag and an ongoing story line.

four hundred participants from across the United States recognized one of their number as bearing a striking resemblance to Walt Wallet, the central character of "Gasoline Alley." One of those present, Julian M. Drachman, was so stirred by the occasion that he wrote a prospectus for American mythology arguing that comic strip characters were "real national heroes," unlike the President or Ralph Waldo Emerson, because most Americans recognized their visage. Comic strip folk such as Walt Wallet were most often middle class and Drachman attributed the appeal of the comic strip characters to their timelessness and "vulgar," popular subject matter.[2]

In the 1920s comic strip artists created a vision of America as a mostly white, middle-class, consumer society. Most of the strips that adopted American society as a subject dealt with middle-class themes. Some strips, such as "Gasoline Alley," were clearly middle class; others, such as "Winnie Winkle," dealt with working class aspirations to middle class "lifestyles." Both "Gasoline Alley" and "Winnie Winkle" remarked on the increasing commodification of American society in the 1920s. The strips themselves signified that process. Not only were comic strips commodities, but they often

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[2] Julian M. Drachman, "A Prospectus for an American Mythology," *The English Journal*, 19 (December 1930), pp. 781-788. Newspaper editors who attempt to drop long running features, such as "Gasoline Alley," met fierce opposition from their loyal readers. When the *Washington Post* redesigned its comic strip pages in 1991, and dropped "Gasoline Alley," it set up a special phone line to handle the several thousand calls it received. The level of engagement with comic strips displayed by the *Post* readers can be explained in part by the longevity of some of the strips. (*Washington Post*, February 23, 1991, A21).

served as an advertisement for the values and practices of consumer culture. By the mid-1930s, there was a striking reciprocity between advertising, which used comic art to sell commodities, and comic strips, which displayed a vision of American life shaped by those commodities. Comic strips and advertising depicted life as largely a matter of style.[3]

Gasoline Alley: The Depiction of a Middle Class Consumer "Lifestyle"

Frank King's "Gasoline Alley" first appeared in the Chicago *Tribune* on November 24, 1918. King and the editors of the *Tribune*

[3] See Ernest Brennecke, "The Real Mission of the Funny Paper," *Century Magazine*, (March 1924), pp. 665-675, for a contemporary account of the middle class nature of comic strips. William Henry Young argues that during the 1930s comic strips focused on middle class mores to put the Depression at a distance and suggest that an ordered society and individuals could overcome the threat the Depression posed to stability. ("Images of Order: American Comic Strips During the Depression, 1929-1938," Ph.D., Emory University, 1969.) As well as the three long running comic strips mentioned, "Polly and Her Pals," "The Gumps," "Tillie the Toiler," and "Fritzi Ritz" all held to the middle class image. Although strips such as "Moon Mullins" and "Barney Google" offered a risque vision of American life, their humor derived from, and was cast as, a transgression of middle class values. Comic strips that did not fit this mold either disappeared or changed their locality. For instance, "The Katzenjammer Kids," originally set in an American city featuring working-class German immigrants, was ruralized in the 1900s, moved off-shore in the 1920s, and eventually settled on a tropical island in the mid-1930s. Likewise, the artist George Herriman abandoned his strips about city life and began "Krazy Kat," a surreal fantasy comic strip set in Coconino County, Arizona. Herriman's "Krazy Kat" strikes me as an attempt to deal with issues of ethnicity and race in comic strips without abandoning the humor of the form or letting that humor dictate sterile cliches. Herriman accomplished his project by an anthropomorphic deracination of his characters. Krazy Kat was a black stereotype figure stripped of racial identity by her/his incarnation as a comic strip cat. Krazy Kat was never sure what color or sex s/he was. Apparently the strip was never popular with readers and continued only because the publisher William Randolph Hearst enjoyed it.

conceived "Gasoline Alley" as a humorous commentary on the growing use of automobiles by the paper's wealthier readers. But as the automobile industry expanded, and the ownership of cars expanded beyond the wealthiest five percent of Chicago's population, "Gasoline Alley" changed. The feature shifted from gags about upper middle-class suburban males and their fetishization of cars to a general story line about middle class lives that entailed the use of automobiles and other commodities.[4]

During the 1920s the automobile industry became, as historian James Flink has noted, "the backbone of a new consumer-goods-oriented society and economy." By the mid-1920s, the industry ranked first in production value; factories sold cars with a wholesale worth of over $3 billion. Flink states that Americans spent $10 billion in operating expenses to travel 141 billion miles in 1926. The manufacture and consumption of automobiles spurred the growth of the petroleum, steel, plate glass, rubber, and lacquer industries. The construction of streets and highways also contributed to economic growth. Martha Olney, an economist, offers further evidence of the leading role of automobiles in the increased

[4] The auto supplement in the *Tribune*, January 26, 1919, Part 7, p. 1 noted that in 1918 there were between 125,000 and 130,000 cars registered in Cook County, Illinois which means that car ownership extended to 15-20% of Chicago's populace. "Gasoline Alley's" location was tied to the city of Chicago because it began as a commentary on the motoring habits of the city's residents. "Gasoline Alley" was set in a middle-class locale, King's model was probably a suburb on the outskirts of Chicago, but the exact location was never stated because the strip had to appeal to a syndicated audience across the country.

commodification of American society in the 1920s. She demonstrates that annual expenditures on automobiles expanded from $22.53 per household in the decade 1909-1918, to $80.15 per household in the decade 1919-1928. Comparative expenditures on furniture, the next largest category of spending, were $21.83 and $43.90 respectively.[5]

The *Tribune* both benefitted from and promoted the growth of the auto industry. "Gasoline Alley" and the automobile section were part of the *Tribune*'s active support for the expanding automobile industry. For instance, the November 24, 1918 automobile section contained an article by George C. Diehl, chairman of the American Automobile Association Good Roads Board, who argued the need for a national highway system. Diehl contended that the construction of a highway system was a national planning priority and made sound economic sense because it would offer employment to those discharged from the army and war industries. The unstated assumption of the article was that the automobile industry itself would continue to expand. The revenues to be had from the growing number of advertisements for automobiles and related products probably accounted for the *Tribune*'s support for the automobile industry. The *Tribune* tried to capture as much of this market as possible through its regular Sunday automobile section and special

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[5] James J. Flink, *The Automobile Age* (Cambridge, Mass.: MIT Press, 1988), p. 188; Martha L. Olney, *Buy Now, Pay Later: Advertising, Credit, and Consumer Durables in the 1920s* (Chapel Hill: University of North Carolina Press, 1991), p. 11.

supplements on the occasion of major automobile shows.[6]

The *Tribune* carried advertisements that promoted the automobile both as a plaything, and as the triumph and lifeblood of American capitalism. For instance, a 1919 Standard Oil advertisement celebrated car ownership as providing "the means of satisfying one of [man's] most primitive instincts, a desire to venture forth like a true adventurer and enjoy the freedom of the country" *(Fig. 4.1)*. A 1929 Continental Motors Corporation ad depicted the motor car industry "as much a part of America as the ground upon which we walk," a status achieved through individual stock holdings in auto firms, consumption, the application of scientific management and the techniques of mass production, and the romance of the industry's rapid development *(Fig. 4.2)*. In the early twenties the *Tribune* also carried stories and advertisements about the construction of "a great hotel in the Loop for automobiles *(Fig. 4.3)*," the shortage of new Ford cars and trucks, and the growing use of cars as transportation to and from work for Chicago's "army of toil."[7]

"Gasoline Alley" was a product of, and a comment on, the growing

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[6] George C. Diehl, "Next a National Highway System," *Tribune*, November 24, 1918, Part 5, p. 6. See *Tribune*, January 26, 1919, Part 7 for a typical automobile show supplement.

[7] *Tribune*, August 26, 1919, p. 11; November 12, 1929, p. 21; July 20, 1921, p.30; January 7, 1923, pt. 2 p. 7; January 28, 1923, pt. 3 p. 6. In the early twenties there was a widespread increase in the amount of automobile industry advertising, particularly in papers directed at middle class readers. For instance, the New York *Times* and New York *Herald* both increased their already considerable advertising lineage for cars between 1921 and 1922. See New York *Herald* advertisement in Chicago *Tribune*, January 30, 1923, p. 28.

significance of cars in American life. In its early incarnation, "Gasoline Alley" was one of several panel cartoons published together on the front page of the *Tribune*'s "Editorial-Automobile" section every Sunday. The first episode was typical of the humor of the first year's panels. A group of men gathered in their rear alley garages comment on the problems associated with maintaining an automobile *(Fig. 4.4)*. In this episode each has a different solution to the difficulty Doc has in starting his car. The number of solutions offered to Doc, and the conviction behind the advice, imply that automobiles are troublesome machines prone to multiple failures, or that none of the men truly knows what the problem with Doc's car is and so offer bloated and false certitudes in the place of solid intelligence. Both interpretations of the panel's joke suggest that the maintenance of a car required a qualified, or at least knowledgeable, mechanic. The didacticism of this message, leavened as it was by humor, fit the strip's location in the *Tribune*'s automobile section, which contained consumer tips for motorists. For instance, those car owners looking for better advice than that offered Doc could turn to the "Motordom" column in the same issue of the *Tribune*, which contained advice on cold weather engine efficiency.[8]

In less than a year, "Gasoline Alley" outgrew its limited Sunday

[8] "Cold Weather and Engine Efficiency," *Tribune*, November 24, 1918, Part 5, p. 6.

panel format and became a daily comic strip in August 1919.[9] By this stage, King had begun to develop a cast of characters, which included couples Avery and Emily, Bill and Amy, and the bachelor Walt, in addition to Doc and his wife Hazel. In the daily panels, these characters flourished and King constructed the strip's humor around their "personalities." The occupants of "Gasoline Alley" were middle class and King conveyed this status in the commodities they purchased. In the early 1920s King depicted the characters as members of the upper echelons of the middle class. For instance, with the exception of Doc, who was indeed a medical doctor, none of the characters seemed to hold a job or engage in any occupation. A number of the characters had servants and Walt Wallet advertised for a chauffeur in late 1920. The clearest symbol of the characters' social position was that they all owned cars. Automobiles were not only the initial subject of the strip but often provided the language through which "Gasoline Alley's" characters understood the world. In the November 16, 1920 episode of the strip on a downtown shopping trip Walt and Bill discussed the need for a set of sidewalk traffic regulations *(Fig. 4.5)*. Bill couched his regulations in terms of those governing the use of automobiles thereby equating the

[9] King used both a single panel format and the more familiar multi-panel format until mid 1920 when he switched exclusively to the latter. The Sunday episode continued as a single panel until October 24, 1920 when the strip was moved to a full page in the color comic section. The *Tribune* syndicated "Gasoline Alley" and the strip ran in newspapers across the nation including the New York *Daily News*, the Los Angeles *Times*, and the Washington *Post*.

laws governing the use of cars to desirable conduct on a shopping trip. On February 18, 1921 Doc examined Skeezix, a baby boy left on Walt's doorstep *(Fig. 4.6)*. King surely meant Walt's description of the baby as "that new acquisition of mine" and as possessing a "chassis and universal joints" to be humorous, but it transformed the terms of consumption, and the elements of a particular commodity, into an appropriate language to describe human life. King also showed Walt Wallet engaged in animistic conversations with his old car in which Walt told the car that, just as an old horse would, it shed, growled, and had old teeth *(Fig. 4.7)*.[10]

King was not alone in developing a metaphorical language about consumption and commodities. Throughout the 1920s the Chicago *Tribune* carried Christmas season advertisements for the Marshall Field department store that celebrated the "Cathedral of All Stores" *(Fig. 4.8)*, comparing the experience of shopping at the store to a religious experience. The *Tribune* also sang its own praises as a purveyor of a society whose sumptuous commodities surpassed those depicted in the Arabian Nights tales *(Fig. 4.9)*. *McCall's* magazine attempted to personalize its mass audience of a million and a half readers as the "residents of McCall Street," who could be reached through the pages of *McCall's*, to sell that audience to national

[10] King frequently adopted a language associated with cars to other areas of life. On March 3, 1921 Walt shopped for a baby carriage as he would shop for a car. On March 10, 1921 he bathed Skeezix referring to him as if he were a car. On January 17, 1923 Doc testified at Walt's adoption hearing for Skeezix. According to Doc, Walt took better care of Skeezix than of his own car.

advertisers *(Fig. 4.10)*. These advertisements utilized customary forms of language and experience - such as religion, fiction, and neighborhood streets - to familiarize the mass consumption of commodities. King used a similar familiarization of new commodities in the animistic conversation between Walt and his car. But King also reversed the convention and showed a commodity shaping the way in which people thought and spoke.[11]

"Gasoline Alley's" depiction of a relationship between the ownership of automobiles and social position, and its demonstration of the way in which that commodity shaped language, conveyed an image of life as a style built around the consumption of commodities. The dynamic of the strip's history followed the construction of personality around a commodity. Walt and the other characters were shaped by the original focus of the feature on automobiles. Their relationship to cars defined their selves and social position. The personalities of "Gasoline Alley's" characters were so tied to the consumption of automobiles that Walt Wallet's social position declined in rough proportion to the increased availability of cars. By 1928, King's storylines had depleted Walt's finances to the point where he took a job for the first time. Walt found employment as a sales manager for a furniture company,

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[11] Political metaphors were frequently used in advertising. In the language of advertising many products were elected by consumers *(Figs. 4.11 and 4.12)*. See also Charles McGovern, "The Political Language of American Advertising, 1890-1940," paper presented at the American Studies Association Annual Meeting, Baltimore 1991.

and he eventually became the general manager, which allowed him to retain his middle class status although at a less secure level.[12]

As King developed his characters, the strip shifted from gags about male fixation with automobiles to more socially oriented humor about the ways and means to consume commodities, including cars. This metamorphosis can be seen in the contrast between panels from 1919 and 1921. In the first panel from January 5, 1919, when the feature appeared only on Sunday in the editorial section, anonymous women look down on a group of men gathered in an alley. The men are discussing issues associated with the operation of automobiles and ignoring their wives demands that they come inside to dinner *(Fig. 4.13)*. The second panel, a daily from February 5, 1921, showed Emily, Amy, and Hazel discussing their chances of persuading their respective spouses to purchase a new car. King framed the panel so that the women looked out at their husbands discussing Walt's newly acquired car *(Fig. 4.14)*. Rather than disparaging their husbands' interest in cars as they had in 1919, the women were now interested in acquiring a newer model. There is a suggestion of the status the

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[12] The Lynds reported that in 1923 approximately two out of every three families in Muncie, Indiana owned cars. Sixty of the 123 working class families surveyed owned cars. Robert and Helen Merrell Lynd, *Middletown: A Study in Modern American Culture* (New York: Harcourt, Brace and Jovanovich, 1929), pp. 253-255. Walt Wallet took the job as a sales manager on January 6, 1928 for the Wicker Furniture Company. The proprietor, Mr. Wicker, was a "Gasoline Alley" regular. King indicated Walt's ambiguous financial position during the Depression. On January 27, 1935 Walt calculated it would take him seven years to pay off the mortgage on his house. On April 30, 1936 Walt considered foreclosing on a farm mortgage he held.

women sought from car ownership in Doc's wife's comment that "I want an enclosed car but Doctor is afraid I'll want him to dress up as my chauffeur!" The comment suggested that a closed car was more prestigious than an open car and so required a chauffeur as an appropriate mark of class position. This type of commentary on consumption became a mainstay of "Gasoline Alley."[13]

"Gasoline Alley" did not simply reflect the growing importance of consumer goods. Nor did it urge readers to consume with a single-minded passion. Instead the strip commented on consumption, delineating the appropriate ways in which the middle class should consume. In late 1920 King drew a number of episodes that commented directly on behavior associated with the consumption of commodities. Most of these strips dealt with the need to purchase gifts for others at Christmas. On December 12, 1920 Walt discovered that all his ideas for gifts had already been purchased for their intended recipients by other friends *(Fig. 4.16)*. In the December 16, 1920 Walt and Doc discussed the gifts the Gasoline Alley wives sought from their husbands *(Fig. 4.17)*. Both these strips depicted the exchange of purchased gifts as an appropriate practice at Christmas.

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[13] A Westcott advertisement in the *Tribune* on January 28, 1923 offered a "closed car at an open car price," which suggests that advertisers were aware of the importance of the status associated with a closed car. Protection from inclement weather was a comparatively minor concern *(Fig. 4.15)*. Sinclair Lewis made much the same point in *Babbitt*. "In the city of Zenith ... a family's motor indicated its social rank as precisely as the grades of the peerage determined the rank of an English family." A closed car designated top rank. *Babbitt* (New York: Signet, 1980, [1922]), p. 63.

They also showed a richly commodified society and knowledgeable consumers. In the first episode Walt and his friends could choose from an array of products including sweaters, automobile tools, spare parts, and accessories, toy cars, and driving gloves. In the second episode Emily wants a new dining room set and Amy a fur coat. Doc's wife Hazel, a more canny consumer, wants cash so that she can make her own purchases at the post-Christmas sales. Although consumption is important to the humor of both these strips it is a given against which the joke is played out. In the first strip, Walt is able to guess what Emily is buying Avery for Christmas based on the purchases of his other friends. The joke is Emily's shock at the prescience of Walt's guess. In the other episode, the joke turns on the way wives dictate patterns of consumption and Walt's relief that he is not married.

This latter episode may seem to be a critique of consumption as a feminizing activity. But other installments of the strip made it clear that King accepted consumption as a given and was mostly concerned with the means, and appropriate ways, of consuming. On December 18, 1920 Bill, Walt, Avery, and Doc gathered in a garage and reminisced about Christmases past *(Fig. 4.18)*. With its nostalgia about the domestic production of gifts, this episode might also be read as a critique of consumer culture, but the force of the strip is directed not at the purchase of gifts per se, but at the high cost of those goods. This meaning is made clear in Avery's

statement that "now'days you buy 'em and the war tax on what you get is as much as the presents themselves used to cost." Doc adds, "My father used to come home with four dollars worth of dress goods and make a hit. If I get by this year without a bond issue I'm lucky!" Bygone days could be recalled fondly. But the issue at hand was the cost of commodities, not a return to domestic production.[14]

King also commented on the qualities of consumer culture by contrasting the behavior of his characters. For instance, he depicted Avery as a miser who rarely made a purchase. One of the first daily episodes of the strip showed the other characters discussing Avery and Emily *(Fig. 4.19)*. The consensus about Avery is that he is "close with his coin at times," "a nickel looks as big to him as a manhole cover," and that Avery and Emily "can afford lots more" than those present. Avery's stinginess became a reoccurring joke in "Gasoline Alley." On January 28, 1923 Walt and Skeezix come across Avery at the automobile show sitting in the most expensive car on display *(Fig. 4.20)*. Avery derived his pleasure not from the contemplation of new car ownership but from his estimate of the money saved by running his old car, some $41,000 over twenty years. The expression on Walt's face in the final panel of the episode indicates that he thinks Avery's notion of pleasure

[14] "Gasoline Alley" also depicted flowers as an appropriate gift from a man to a woman at times of domestic strife, or as a symbol of love. See for instance March 26, 1926; May 17, 1929; February 15, and May 26, 1939; and February 12, 1940.

through thrift is ill-conceived. Walt on the other hand spent his money freely. On July 12, 1921 he purchased a whole new wardrobe of clothes for a roadtrip to Yellowstone Park *(Fig. 4.21)*. On July 24, 1921 he spent $60 on a calf because his adopted son Skeezix could not be parted from it. On November 15, 1921 King depicted Walt's house complete with a phonograph cabinet well-stocked with records. The March 4, 1923 episode showed Walt with a new radio and Skeezix with an ample collection of toys *(Fig. 4.22)*.[15] King played on the contrast between Avery's stinginess and Walt's willingness to consume for the strip's humor. Avery's behavior transgressed that expected from a member of the middle class whom the strip suggested should denote their class position through consumption of commodities. Although Walt made inappropriate purchases, such as his roadtrip outfit, which his friends laughed at, it was the particular item, not the act of consumption, that was the source of humor and derision.

[15] Other notable examples of Avery's tightness include saving unburnt coals from his fireplace (January 6, 1923), rigging a radio aerial so as to save the cost of a movie ticket (January 30, 1925), and draining the tonic he has used as a water substitute in a car radiator so that he can resell the tonic (July 27, 1935). For representations of Walt's abundant consumption see September 15, November 1, and 30, 1924; March 12, 1927; September 23, 1929; January 30 and March 15, 1931; September 11, 1935; and September 7 and December 7, 1941.

King occasionally expressed his unhappiness with features of modern society but, as with domestic production, these comments most often took the form of a nostalgic resignation rather than critical engagement with the direction of society. In the Sunday November 13, 1932 episode of the strip Walt and Skeezix discovered that the old country road on which they used to take their hikes had been replaced by a concrete road complete with billboards, hot dog stands, and a gas station *(Fig. 4.23)*. Walt states that "the old meandering lanes were charming but they must make way for progress. ... but you can't help feeling a bit sorry that they're disappearing." Two earlier installments of the strip made it clear just what King meant by progress. On July 28, 1929 King showed Walt reminiscing about his childhood and the lack of modern commodities *(Fig. 4.24)*. After Walt lists the things he did not have as a child including - movies, sodas, ice cream cones, automobiles, electric lights, telephones, vacuum cleaners, electric fans, and toasters - Skeezix asks if Walt knew George Washington. Walt's response is surprise. Skeezix's casual manner in asking the question -- he has his hands in his pocket and at eight years old is too young to be sarcastic, suggests that the question is a reasonable one for a child to ask. Walt's surprise, indicated in comic art style by his hat popping off his head, is at the appropriateness of Skeezix's question. To Skeezix, and Walt when he thinks about it, a time without those commodities is as ancient as Washington. The October

18, 1930, episode in which Walt and Skeezix enjoyed shop window displays of a range of commodities is further evidence that King understood progress as an abundance of commodities *(Fig. 4.25)*. For King, the charms of the countryside had to be sacrificed to this progress because it represented a social advance.[16]

King's single, and somewhat tentative, criticism of consumer culture was that it encouraged speculation. In December 1928 Walt Wallet, acting on a tip from Bill that the price would soon increase, purchased stock in the Rubber Keyhole company on margin. On December 16, 1928, Walt worried that if the stockbroker called his margin he would be finished. By December 21 the price of the stock had increased enough for Walt to buy expensive Christmas presents for the whole family. The company's stock improved steadily into 1929, and on January 10 Walt and his wife Phyllis discussed buying a new dining room outfit and a dressing table, even though two days earlier Walt did not have $4 in cash for a kitchen mixer Phyllis wanted.[17] Although the profit Walt expected had not yet been realized, Phyllis was determined to shop around to see what was available. Shortly after the stock slid from a high of 28.5 points to 17 points before Walt could sell. On January 30, 1929, Walt figured the 11.5 points difference between the stock's high

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[16] King aged the strip's younger characters, such as Skeezix, chronologically. This move set "Gasoline Alley" apart from other strips whose characters' ages were frozen.

[17] Walt and Phyllis married on June 24, 1926.

point and his selling price as a loss, but Doc pointed out that as Walt had originally purchased at 15 points the loss was only on paper. Doc, who had bought high and sold low, spoke of his own loss as "real money ... not money chalked up somewhere on somebody's books but money I've earned, fingered and had a personal acquaintance with" *(Fig. 4.26)*. Not altogether convinced by Doc's argument, Walt stuck to the notion that he had lost money. The next day Walt discovered the true cost of his speculation when Phyllis revealed she had bought a bedroom set on time payment *(Fig. 4.27)*. In these episodes King presented stock speculation as a risky business, one that promoted a false conception of wealth, which led to inappropriate expenditures. Both Walt and Phyllis risked their family's well being by anticipating the profit to be had from stock speculation.

Phyllis's irresponsible purchase of a commodity on time payment may seem incidental to the broader message about the foolishness of playing the stock market, but the need to make payments was the only encumbrance the Wallets bore following their speculation. Given the melodramatic quality of extended comic strip storylines, which rewarded virtue and punished wrong-doing, the time payments can be read as a form of penance.[18] Furthermore, King presented time

[18] See David Grimsted, *Melodrama Unveiled: American Theater and Culture, 1800-1850* (Chicago: University of Chicago Press, 1968), especially chapter nine, for a discussion of the reward of virtue in melodrama.

payment itself as an unwarranted speculation. When Phyllis made the arrangement to purchase the bedroom set, she too gambled on the insecure prospect of wealth. King made his condemnation of time payment as an imprudent means of consumption explicit in a story-line featuring the adolescent Skeezix. In December 1938 Skeezix gave his girlfriend Nina Clock a radio for Christmas. Unable to afford the present outright, Skeezix arranged to pay for the radio at ten cents a day. By January 16, 1939 Skeezix discovered that although ten cents a day did not seem like a hardship at the outset, the payment became a burdensome daily worry *(Fig. 4.28)*. At the end of January the payment had become the source of all his troubles, and so Skeezix arranged to sell a half interest in his dilapidated old car to cover the debt. Skeezix's loss of the exclusive ownership of his car disrupted his courtship of Nina and undermined his friendship with Gooch to whom he sold the half interest. This outcome reproved ill-conceived consumption. Both these stories suggested that consumption was prudent only when the means to do so were readily available.

King's condemnation of time payment was ironic for the responsibility for the expansion of installment credit belonged to the automobile industry that he celebrated. Martha Olney demonstrates a link between the automobile industry and the expansion of purchases on time payment. Beginning with the General Motors Acceptance Corporation (GMAC), established in 1919,

automobile manufacturers set up finance companies to smooth season fluctuations in consumption and so hold down the cost of adjusting production. These companies financed the purchase of automobiles through time payment. The companies enjoyed so much success -- in 1929 consumers owed five times as much for car purchases as they had in 1922 -- that entrepreneurs established finance companies to provide credit for other consumer goods. In 1920 there were less than 100 finance companies. By 1928, there were over 1,000. In the 1920s, "most credit extended to households to facilitate purchases of durable goods was installment credit extended by ... sales finance companies." Household debt increased at a rate of $14 per year in the 1920s as opposed to an annual increase of $4 before the First World War.[19]

"Gasoline Alley" was not an analysis of America's economic development in the 1920s. Rather Frank King commented on the appropriate ways and means of incorporating commodities into middle-class lives. King depicted his characters as members of a middle class whose personalities shaped the products they consumed and the manner in which they consumed them. But at the same time, the centrality of commodities, particularly automobiles, to the strip's origin and format governed King's development of the characters' personalities. "Gasoline Alley" depicted middle-class lives where the consumption of commodities both constituted the core of

[19] Olney, pp. 134, 92, 109, and 91.

individual character and the basis for the social relations among those characters. King's "Gasoline Alley" implied that the consumption of commodities should only be undertaken when the wealth to do so was at hand. In King's view, the ownership of specific commodities should have designated a certain standard of wealth. King's condemnation of time payment suggests his discomfort with the uncertain notion of wealth it embodied, particularly as time payment undermined the ownership of a commodity as a sign of real wealth. King's sole criticism of consumer culture was that it tended to promote ways of consumption that undermined the function of commodities as a symbol of status. King understood the link between the array of new commodities and the disappearance of the old countryside, which he described as progress, but he drew no conclusion about the contemporaneous availability of time payment. Mass production, particularly in the automobile industry, was responsible for the new commodities King alluded to and time payment facilitated the mass consumption of these products. "Gasoline Alley" demonstrated King's uncertainty about the formation and display of middle-class identity in the face of mass consumption. But the strip was not critical of the consumption of commodities. A comic strip may seem an unlikely place to look for a critique of consumer culture. Nonetheless a contemporary of King's, Martin Branner, did develop a muted criticism in his strip "Winnie Winkle."

"Winnie Winkle":

Working Class Aspiration and Consumption

"Winnie Winkle" commenced publication September 21, 1920. The daily and Sunday comic strip ran in the New York *Daily News*, the Chicago *Tribune*, and the Tribune-News Syndicate distributed it to other newspapers across the country. "Winnie Winkle" was the first of a genre of "working girl" comic strips. Until 1943, it carried the subtitle "The Breadwinner." The strip's creator, Martin Branner, set it in a large city, sometimes named Central City, but most probably based on New York City where Branner lived. The title character worked to support her lazy stay-at-home father (Rip), her mother, and adopted brother (Perry). Winnie was a stenographer who desired a middle-class life. In the early years of the strip, Branner contrasted Winnie's aspirations to the behavior of Patricia (Patsy) Dugan, an office colleague who became Winnie's friend on October 6, 1920, whose language, appearance, and outlook were clearly working class.

There are no accounts of Branner's inspiration for the strip but it started less than a month after the enactment of the nineteenth amendment, which gave women the right to vote. Branner also created the strip against a backdrop of substantial changes in the status of women's work. The shortage of labor during America's involvement in

the First World War led women to enter occupations previously closed to them. The expansion of the nation's businesses in the first two decades of the century, with the attendant centralization of control and management, created office jobs that women filled.[20] It is not clear that Branner favored or opposed women working and voting. The only sure thing "Winnie Winkle" can tell us about Branner is that he used the changing position of women as a source for his humor. Branner's underlying theme was the place of women in society. He depicted American society as one where the consumption of commodities was expanding, driven, in part, by a working class that sought to emulate a middle class mien. Branner associated this move to a consumer culture with a feminine desire for display.

Branner was not alone in regarding consumption as a feminine activity. In the 1920s a consensus existed among advertisers that women purchased between seventy and eighty-five percent of manufactured commodities. As Charles McGovern has pointed out, advertisers depicted consumption as a social movement through which women could exercise their rights. Although couched in a language of political entitlement the rights advertisers envisaged for women

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[20] See William E. Leuchtenburg, *The Perils of Prosperity, 1914-32* (Chicago: University of Chicago Press, 1958), chapters 9 and 10. See also Harry Braverman, *Labor and Monopoly Capital: The Degradation of Work in the Twentieth Century* (New York: Monthly Review Press, 1974). Branner's creation of "Winnie Winkle" paralleled motion picture depictions of the new woman. See Mary P. Ryan, "The Projection of a New Womanhood: The Movie Moderns in the 1920s," in Jean E. Friedman and William G. Shade eds., *Our American Sisters: Women in American Life and Thought* (Boston: Allyn and Bacon, 1976), pp. 366-384.

were often limited to product selection. For instance, a 1928 advertisement for the weekly magazine, *Liberty*, presented an image of women made over by the consumption of commodities, and transformed into people who read the same magazines as men *(Fig. 4.29)*. This advertisement posited that women became people, with personalities, through consumption. But whereas advertisers employed the vision of women as consumers to sell products, Branner incorporated the notion into a nascent criticism of consumer culture.[21]

Branner developed his critique of consumer culture in three recurring storylines. First, he satirized Winnie's consumer driven personality and behavior in stories about her search for social advancement and an appropriate mate. Second, he memorialized a fading vaudeville era and counterpoised it to Hollywood's centralized production of entertainment. Finally, Branner criticized the commercialization of culture and depicted celebrity

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[21] Charles McGovern, "The Political Language of American Advertising, 1890-1940". McGovern lists nineteen advertising industry articles from the 1910s to 1930s that cite the figure of 85%. See also Silas Bent, *Ballyhoo: The Voice of the Press* (New York: Boni and Liveright, 1927), pp. 235-236, and Roland Marchand, *Advertising the American Dream: Making Way for Modernity, 1920-1940* (Berkeley: University of California Press, 1985), p. 66. For other discussions of the perception of consumption as a feminine activity see, Neil Harris, "The Drama of Consumer Desire," in *Cultural Excursions: Marketing Appetites and Cultural Tastes in Modern America* (Chicago: University of Chicago Press, 1990) pp. 174-197; Rosalind Williams, *Dream Worlds: Mass Consumption in Late Nineteenth Century France* (Berkeley: University of California Press, 1982); and William R. Leach, "Transformation in a Culture of Consumption: Women and Department Stores, 1890-1925," *Journal of American History*, 71 (September 1984), pp. 319-342.

product endorsement as a "sissy" exercise. Branner exhibited a concern about the suitability of public display and the construction of images in all of these stories. "Winnie Winkle" commented on the appropriateness of incorporating commodities into working-class lives.

Branner's lampoons of Winnie's attempts to break into a higher class counterpoised effete, richly commodified, middle-class lives with working-class lives. In Branner's presentation, the middle class derived pleasure from purchased commodities whereas working class leisure was more organic in its use of available resources. Branner favored the twelve panel Sunday version of the strip for these stories. The basic plot of these episodes had Winnie embarrassed by the low-class antics of either her work-shy father, or more often her adopted brother Perry.[22] For instance, on June 25, 1922 Winnie and Perry attended a society party aboard a private motor yacht *(Fig. 4.30)*. Perry, who went under protest, decided to join his friends who were swimming off a pier that the yacht passed.

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[22] Perry was the son of Rip's brother William who left his estate to Rip on the condition that he take care of Perry. The estate soon disappeared but Perry remained in the strip until 1954. Shortly after Perry's introduction, the *Daily News*, and other papers carrying the syndicate's strips, published the first color full page "Winnie Winkle" Sunday episode on June 11, 1922. For the next thirty-two years the Sunday strip was mostly devoted to the adventures of Perry and his friends. Winnie and the family appeared but mostly as support characters. Likewise Perry would crop up occasionally in the daily strips. Perry's clothing and general manner resembled Buster Brown's and Branner probably created the character in an attempt to fill the vacancy for a mischievous boy Sunday comic strip left by Outcault's and Buster's retirements in late 1921.

He stripped off his clothes and dove into the water. Perry's actions mortified Winnie who tried to retrieve him only to compound her embarrassment by falling into the water herself. Branner derived a large part of the episode's humor from Winnie's humiliation. But the joke depended on contrasting the kids swimming off the pier and enjoying themselves, with Perry who was unhappily dressed in a formal suit.[23] Perry hated the suits Winnie made him wear and took every opportunity to rid himself of them and engage in rough play with his friends. For instance, in the Sunday May 14 strip, published before the strip went to a full page on Sunday, Perry exchanged his suit with another boy so that he could play baseball with the neighborhood gang. Perry frequently discarded the clothes in which Winnie dressed him so as to play, work, or simply to avoid embarrassment.[24] Winnie generally punished Perry with a beating for his refusal to conform to her notion of appropriate dress and behavior, but occasionally Perry had the last laugh. In

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[23] City kids swimming off a pier was an illustrative genre that united editorial cartoons, comic strip artists, photographers, and the ashcan school of artists. These illustrations depicted rough hewn groups of kids engaged in spontaneous play. Artists idealized youthful spontaneity and counterpoised it to a restrictive bourgeois order. See the New York *World*, August 18, 1895 *(Fig. 4.31)*, note the cop at the extreme left hastening to put an end to the boys' fun. See also Rebecca Zurier, "Hey Kids: Children in the Comics & The Art of George Bellows," *Print Collectors' Newsletter*, (November - December 1987), pp. 196-203. Winnie was a frequent guest of the well-to-do. Branner did not explain how Winnie came to be so familiar with the wealthy. I think he expected his readers to understand that many doors would open for a pretty young woman such as Winnie.

[24] See for instance the episodes of June 11, 1922 and April 20, 1924.

the May 21, 1922 Perry was spanked for doing "vulgar" dance steps with children at a society party. But at the end of the strip, to Winnie's puzzlement, Perry won favor with the young society women by showing them the vulgar steps *(Fig. 4.32)*. The deliberate irony here was that Perry had picked up skills on the streets that gave him entree to the younger social set Winnie hoped to enter.

Branner also presented Winnie's search for romantic love as an attempt to improve her class position and her ability to consume. He cast these stories as melodramas in which Winnie failed to find happiness because she had compromised her virtue in her selection of a suitor. For Winnie, love was only possible with a professional gentleman, such as a banker, doctor, or lawyer who could provide for her needs. She rejected an inappropriate elderly wealthy suitor, but considered a stockbroker twenty years her senior until he was revealed as a potential bigamist. The forty-three year old stockbroker Kenneth Dare first appeared in the strip on October 9, 1923. On November 3, 1922 Branner revealed to the readers, but not Winnie, that Dare was already married. Dare and Winnie made marriage plans before Dare's wife exposed him as a would-be bigamist on January 24, 1923.[25]

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[25] In the August 20, 1921 episode of the strip Winnie celebrated her eighteenth birthday. Although Winnie grew older over the next twenty-four years she appears to have been only in her early thirties, at most, by 1945. Winnie's early suitor's included Simon Konshus, a shy young clerk (November 10, 1920), Mr. Ganzy, an elderly wealthy industrialist acquaintance of her father (October 29, 1920), Mr. Kale, a banker (May 9, 1921), the twins Harry and Larry Tyler, wealthy young men about town (February 27, 1922),

Branner used Mike Mulligan, Winnie's hick would-be suitor, who first appeared in the strip May 14, 1923 to highlight her fickle behavior, which tended to associate wealth with happiness. Mulligan was an ill dressed back-country dweller. Short on manners, grooming, and intelligence, Mulligan was long on patience. For years, he steadfastly ignored Winnie's disinterest and pursued her relentlessly. Branner used Mulligan to lampoon fads. In December 1923 he had Mulligan go to college to play football. At college Mulligan picked up the language and mannerisms of the college set but was clumsy in their use. Although she was not interested in marrying Mike, Winnie enjoyed his attention. Winnie became somewhat jealous when she discovered Mike's attraction to a college "widow." Eventually when another man appeared on the scene Winnie got tired of Mike's boorish behavior and he disappeared from the strip for two years. When Mike next entered the strip in January 1926, he had acquired some social graces and a good deal of money. Mike's new found wealth apparently came from his "interior decorator" business, but in fact he was a bootlegger. Branner apprised his readers of this fact a week after Mike reappeared. Attracted by Mike's riches, Winnie agreed to marriage only to be left at the altar, once again,

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Kenneth Dare, a stockbroker (October 9, 1922), Mike Mulligan, a hick (May 14, 1925) Harry Sherwood, a doctor (March 30, 1925), and Robert Degen, a lawyer (March 30, 1925). Winnie rejected Konshus and Mulligan as unsuitable because they did not aspire to, or could not, improve their class standing. Of the other suitors Ganzy was too old, and the rest suffered character flaws, which Winnie eventually discovered.

when Mike was arrested.[26]

The Mike Mulligan stories followed much the same theme as the Kenneth Dare installment. Branner created the comedy of the college episode and the melodrama of the bootlegger chapter around the basic fact that Winnie wanted to get married but could not find the right partner. Branner's use of the melodramatic formula set up a contest between Winnie's virtue and her consumer desire. Although Winnie desired a husband with the means to buy what she wanted, she disapproved of intemperance and bootleggers. The bootlegger episode also showed the failure of an attempt to legislate morality as most of the citizenry willingly colluded with Mike's activities. Branner's primary audience lived in the "wet" cities of New York and Chicago and the story was probably written to their tastes. But Branner's audience could have read the bootlegger episode, and Winnie's temperate attitude, as a demonstration of her hypocrisy given her relentless need to consume. In short, Winnie's virtue could not be squared with her need to consume.[27]

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[26] See January 25, 1924 for Mike's attempts to ape collegiate manners. Mike reappeared in the strip January 13, 1926. Pa discovered Mike's secret January 22. Winnie was left at the altar April 5, 1926. She had previously been left at the altar by Dare and one of the Tyler twins. In some ways these two Mike Mulligan stories were low rent versions of F. Scott Fitzgerald's novels *This Side of Paradise* (1920) and *The Great Gatsby* (1922).

[27] The college yarn could be read as a critique of the hype surrounding college athletics and the collegiate fad of the 1920s, which manufacturers and advertisers sold as a collegiate style. See Paula S. Fass, *The Damned and the Beautiful: American Youth in the 1920's* (New York: Oxford University Press, 1977) on the collegiate fad. Branner's ambiguity about temperance may have been an attempt to straddle the different stands of the strip's rural and urban

Branner liked to make fun of Winnie's consumer desire. An October 7, 1928 strip showed Winnie so distracted by shopping that she neglected a friend's baby whom she was minding and even mistook a rubbish cart for its pram *(Fig. 4.33)*. The episode worked on two levels. First, Branner employed the straight forward gag of Winnie mistaking a trash cart for a baby carriage. Then he drew on the underlying humor of Winnie's distraction. This component played off the notion of a woman's vanity and her need to consume to enhance her self-image. Branner reinforced his gendering of vanity and consumption by having only men laugh at Winnie. Winnie's concern with her appearance fit the visual design of the strip. Every day Branner drew her wearing a new outfit. He resolved the dilemma of Winnie's ability to afford such fashion on her modest income in a 1921 series of strips. Responding to a reader's letter, Branner had Winnie followed by Gum-Shoe Gus, a detective, to ascertain the source of her extensive wardrobe *(Fig. 4.34)*. Eventually on October 28, 1921 Gus discovered that Winnie had a deal with a fashion shop to "model" their clothes in the strip. It was a clever story. Branner justified his depiction of Winnie in new outfits every day, indicated that readers were interested in the strip and that he paid

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audiences. On urban rural division regarding prohibition see Leuchtenburg, *The Perils of Prosperity*, pp. 213-217, and Lawrence W. Levine, *Defender of the Faith, William Jennings Bryan:* The Last Decade, 1915-1925 (Cambridge, Mass.,: Harvard University Press, 1987 [1965]), pp. 206-213 and p. 255. Mike Mulligan eventually found happiness with Patsy Dugan. They were married June 7, 1927. The character was so popular though that Branner introduced his identical cousin, Marty Mulligan, February 4, 1930.

attention to them, and made a self-referential claim that Winnie was an important enough comic strip celebrity that she modelled clothes on contract. After this story ran Branner occasionally drew Winnie modelling clothes rather than providing a gag or story continuity *(Fig. 4.35)*. He also used Winnie's modelling status in a number of story lines from the 1920s to the 1950s. Eventually, in the 1950s Winnie parlayed her modelling experience into a job, first as a dress designer, and then eventually as the chief executive of a large fashion house.[28] But "Winnie Winkle" was Branner's conceit from start to finish. If the structure of the strip demanded that Winnie be fashionably dressed then Branner's ridicule of women's vanity was directed at his own image of women and his own success as a comic strip artist.

Although Branner criticized the economy of display embodied by consumer culture as feminine, he drew strips that reinforced the desirability of feminine women. For instance, in a series of strips in June 1924 Winnie toyed with the idea of getting a flapper bob hair cut. On June 11 Winnie decided to get her hair bobbed, "and be done with it." But, while she waited her turn at the hairdressers Winnie observed two effeminate men discussing their "boyish" bob cuts. Disturbed by this gender transgression, Winnie left the salon

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[28] Winnie became a chief executive on January 8, 1955. Hollywood also employed the fashion model stories to depict women as consumers. According to Mary Ryan thirty-eight movies used this theme in the 1920s (p. 373).

expressing her intention to get a "longshoreman style" cut *(Fig. 4.36)*. Another 1924 episode offers more evidence that Branner understood the effect of feminine display and used it to win and hold an audience for "Winnie Winkle." In the November 22, 1924 strip Winnie commented on the difficulty a "working girl" had in keeping a good "reputation these days," and proclaimed, "Heavens knows I'm leading a clean life!!" The gag turned on the definition of "clean." Winnie led a "clean" life as the strip showed her taking a bath but in taking a bath she exposed herself to the reader's gaze, which was surely not "clean" in terms of respectability. Branner entitled the strip "A Saturday Soliloquy" *(Fig. 4.37)*. The title indicated that the episode should be read as a scene in a play in which an actor addresses the audience directly. Such scenes generally provide the audience and character with a shared knowledge that excludes other players. What was shared in this case was the intimacy of Winnie's bath. Branner not only created the scene for reader's titillation but labelled it as such. In this strip Branner showed there was nothing unconscious about his use of feminine display to sell the comic strip as a commodity.[29]

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[29] These episodes of "Winnie Winkle" corresponded to the bath and lingerie scenes of the new woman movies Mary Ryan discussed (p. 369). Branner later recalled that he had to be careful about the settings in which he showed Winnie dressing and undressing. So long as he depicted her behind a bolted door the strip would pass syndicate censorship. See Martin Sheridan, *Comics and Their Creators* (Boston: Ralph T. Hale, 1942), p. 190. Branner set out to appeal to a heterosocial audience. He created love stories and depictions of fashion for "Winnie Winkle's" female readers and jokes about her consumer desire and burlesque displays for the male readers. The

Branner was not totally at odds with consumer culture. As well as a prurient interest in the display of the female body, he seems to have enjoyed radio. At the end of 1924 Winnie received a radio as a Christmas present. Branner used the occasion for a series of gags about the difficulty of tuning in radio stations and the hazards of wearing headphones. At first, he treated radio as a fad to be lampooned and then passed over for another subject. On January 10, 1925, after exhausting his radio gags, Branner shifted to jokes about crossword puzzles. But radio was no fad. Like comic strips it became part of everyday life. An annotation on the January 2, 1925, strip contained in Branner's file of the strip suggests that he got his first radio at this time.[30] An amateur enthusiast made it for him. Branner returned to the radio as a subject of gags on a number of occasions. On November 17, 1926 he had Winnie fall in love with a radio announcer's voice. He spun this gag out for three weeks before Winnie discovered the announcer

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only readership figures for "Winnie Winkle" show that slightly more males than females read the strip. See, Advertising Research Foundation, *The Continuing Study of Newspaper Reading, Studies 1-142* (New York, 1939-1950). Study number 30 of the Spokane *Spokesman Review* on November 8, 1940 showed sixty five percent of both male and female newspaper readers looked at Winnie Winkle. Study number 38 of the Atlanta *Journal* on April 30, 1941 showed fifty-four percent of male readers and forty percent of female newspaper readers looked at the strip. Study number 116 of the Hollywood *Citizen-News* on January 28, 1948 showed forty-six percent of male readers and forty-two percent of female newspaper readers looked at the strip.

[30] Martin Branner's personal files of "Winnie Winkle" are held at the National Museum of American History - Archives Center, Collection #265 (hereafter NMAH-AC, 265).

was ugly. By this stage, the family radio had speakers. On September 16, 1928, much to his family's annoyance, Pa invented an early form of muzak by piping the radio's sound through the house heating ducts. On September 13, 1931 a radio show made Pa believe there were burglars in the house. On June 11, 1933 the violence in a dime novel Pa read to Perry overshadowed the action of a radio serial. These strips were a lighthearted jab at the intrusion of modernity into private life. But the 1933 episode suggested that Branner thought radio simply to be a new medium of entertainment no worse than dime novels. Nonetheless, he retained a nostalgia for the dime novel era.

Branner's nostalgia for a bygone era was most evident in his stories about vaudeville. Branner preferred vaudeville to movies and stated his case for the former a number of times in "Winnie Winkle." For instance, on March 8, 1925 Branner reproduced a Haverly's Minstrel Bill and commented that they beat moving pictures. In September 1927 he had Winnie win a movie contract as a prize in a bathing beauty contest. Winnie arrived in Hollywood and discovered the film company was simply a front for the money-making activities of the beauty pageants. She stayed in Hollywood and eventually got a starring role in a movie through the intervention of a grateful producer whose son's life she had saved. Winnie became engaged to the director of the movie but he misdirected her performance because he was secretly involved with another actress.

Eventually, the director cut Winnie's scenes from the movie, which proved to be a flop, robbed the producer, and left for Australia. Winnie hung on in Hollywood for another month before deciding to return home on March 7, 1928. Because she had no money she had to work her way back across the country. One of Winnie's jobs on this trip was with a vaudeville revue group. In contrast to Hollywood's back-stabbing atmosphere, Branner presented the vaudeville players as a tight knit group. But his vision of vaudeville was not idyllic. After two weeks on the road the manager of the troupe disappeared with the takings. Branner then recalled vaudevillians' struggle against management by mentioning the White Rats, a 1910s attempt by performers to establish a union *(Fig. 4.38)*.[31] Branner's implied criticism was that management was to blame for the demise of vaudeville. Winnie eventually arrived home at the end of May 1928.

But Branner was not done with vaudeville. He returned to the subject eleven years later when Winnie attempted to earn a living as part of a dance act. Between April and August 1940 Winnie participated in an attempt to revive vaudeville. But even though the troupe was self-managed, the revival failed and Winnie, her partner, and agent headed for Hollywood. No matter how Branner tried to recapture the joys of vaudeville he was forced to

[31] See Robert W. Snyder, *The Voice of the City: Vaudeville and Popular Culture in New York* (New York: Oxford University Press, 1989), pp. 74-78, for the story of the White Rats. Branner used Winnie's trip to have her spend time in cities where the comic strip ran in local papers. The vaudeville story ran from April 10 to April 21, 1928.

acknowledge its passing and replacement by Hollywood's movies. In the language of the comic strip Branner could only express resignation to this fact and present it as an inevitable development. But Branner did try to criticize other forms of consumer culture that, like Hollywood, used the image of well known figures to sell commodities.[32]

Branner used "Winnie Winkle" to ridicule celebrity endorsements and image centered advertising. In April 1929, during one of Winnie's many stints working for the Bibb's Pin Company, Branner introduced Ad Lib, an advertising expert. To increase the sales of pins Ad Lib embarked on a campaign featuring Winnie as the Bibb's Pin Girl *(Fig. 4.39)*. Winnie's image appeared on billboards and garnered much attention. But the attention was for Winnie, not for Bibb's pins *(Fig. 4.40)*. Letters poured in to the Bibb's Pin Company, offering Winnie substantial sums to endorse other products. Mr. Bibb ordered Winnie's posters covered up, which gave Branner the chance to rework some old visual gags from the days of *Puck* and other late nineteenth century illustrated humor journals *(Figs. 4.41 and 4.42)*. Branner's notion that advertising campaigns featuring spokespersons were ineffectual, as they focused attention on the

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[32] Winnie's dance partner was her husband, William Wright (Mr. Wright), whom she married on June 11, 1937. Branner and his wife were a vaudeville dance team before he became a successful comic strip artist. Hollywood film production studios used the star system to sell their products - movies. See Lary May, *Screening Out the Past: The Birth of Mass Culture and the Motion Picture Industry* (New York: Oxford University Press, 1980).

person not the commodity, echoed the sentiments of Hearst executive Hawley Thompson.[33] But Branner took his critique a step further and suggested that celebrity endorsement were dishonest. In May 1933, gazing out her office window Winnie found herself attracted to the visage of the Doggy shirt collar model on a billboard *(Fig. 4.43)*. Wishing to meet the model, Jack Linyard, she persuaded Mr. Bibb to hire him for an advertising campaign. When Jack called on her at home Winnie discovered that he did not use any of the products he advertised *(Fig. 4.44)*. Pa who had overheard the conversation commented, "that guy ain't on th' level!!" Winnie, too, was troubled by Jack's deception and broke off with him.

For Branner, the dishonesty of celebrity endorsements was unmanly and a sign of a feminized, consumer, culture. He made this opinion clear in an indictment of endorsements in 1935. The story line at the time featured Marty Mulligan, Mike's cousin, a contender for the world heavyweight boxing championship. On June 14 Marty, who had won enough fights to make him a celebrity, signed five contracts and told Winnie, "Me fortune's made!" Rather than fight contracts, Marty had signed for a cigarette testimonial, a talcum powder ad, a vaudeville engagement, a silk pajama testimonial, and a nightclub job. Marty's actions disgusted Winnie and she said he was a "big

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[33] See, "Minutes of Staff Meeting," J. Walter Thompson Agency, June 16, 1931, p. 6, J. Walter Thompson Archives, Duke University, William R. Perkins Library, Special Collections Department. (Hereafter JWT Archives.)

sissy" *(Fig. 4.45)*.[34] The episode's critique seems to have been directed at cigarette testimonials. At the time the R.J. Reynolds Tobacco company was running a series of comic art format advertisements for Camel cigarette in the comic section of the New York *Daily News* and other newspapers across the country. These advertisements featured endorsements by leading sporting figures, such as the champion golfer Gene Sarazen *(Fig. 4.46)*.

Branner had not licensed any of his characters to promote commodities, which added credence to his critique.[35] But it was ironic that Branner, who drew a strip about a "working girl," found the most damning thing about consumer culture to be its unmanliness. If males who lent their images to advertisements were "sissy," and if consumption was a female activity, then what of Branner, whose career was based on creating images of women for national consumption as a comic strip? Branner may have thought of himself as a male commentator on the feminization of culture, but he encouraged and benefitted from the promotion of this culture.[36] Even

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[34] Paradoxically the strip appeared directly above a celebrity endorsement for Welch's grape juice.

[35] Cupples and Leon of New York published four volumes of "Winnie Winkle" reprints between 1930 and 1933. Until the late 1940s they were the only Winnie Winkle products available outside of the comic strip. In 1948 Denny Dimwit, a character introduced to the Sunday page in November 1942, appeared as a doll. No information is available as to whether it was licensed by Branner. See David Longest, *Character Toys and Collectibles: Second Series* (Paducah, Kentucky: Collector Books, 1987) p. 36.

[36] Branner's annual salary was $50,000. The figure is from 1934. Frank King earned $75,000 for "Gasoline Alley" in that year. At the time the highest paid comic strip artist was Sidney Smith who received $100,000 yearly. In 1935 Smith renegotiated his contract

when Branner directly criticized celebrity endorsements he did nothing more than counterpoise one celebrity image who was against them, Winnie Winkle, with another, say Gene Sarazen, who made endorsements. Branner's critique of celebrity endorsements reduced them to an inappropriate mechanism for promoting consumption because they were dishonest or unmanly. On the other hand Branner probably regarded his favorable treatments of vaudeville and radio as appropriate because his stories flowed from honest contact with the forms. But there was little difference between advertisement and comic strip presentations of these commodities. The advertisements containing celebrity endorsements of products and comic strips such as "Winnie Winkle" both promoted a vision of life as a matter of style in the selection of commodities.

Branner's and King's commentaries on consumer culture were ordered by the status of the strips as commodities. For instance, as "Gasoline Alley" developed from a weekly gag panel to a daily comic strip King had to adapt to the form of syndicated comic strips and develop a cast of characters. King's original conception of the feature as a humorous observation on the effect of automobiles on middle class lives determined the personalities of these characters, as consumers of automobiles and other commodities. In King's

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to receive $150,000. The mean income for a comic strip artist in 1934/35 was $15,000. By contrast a Senator made $15,000 and the President $75,000. See "Funnies: Colored Comic Strips in the Best of Health at 40," *Newsweek*, 4 (December 1, 1934), pp. 26-27; and W. E. Berchtold, "Men of Comics," *New Outlook*, 165 (April 1935), pp. 34-40; (May 1935), pp. 43-47.

stories the characters were figureheads for a commentary on the appropriate ways and means of consuming. Branner's humor in "Winnie Winkle" relied on Winnie's consumer desire. But Branner created her desire to sell the comic strip. Branner's "Winnie Winkle" replicated the images of the consumer culture he criticized. King and Branner created their comic strips for a mass commercial medium.

"Gasoline Alley" and "Winnie Winkle" were commodities that advertised the values and practices of consumer culture in the form of entertainment. Comic strip artists, such as King and Branner, promoted a vision of American life that centered on obtaining and consuming commodities. They envisioned consumer lifestyles.

Chapter Five

The Comic Book:
Comics as an Independent Commodity, 1939-1945

In the 1930s entrepreneurs associated with the printing industry created a new medium for comic art, the comic book. Originally confined to reprinting newspaper comic strips the fledgling comic book publishers discovered that original material featuring costumed superheroes would increase their sales. Harry Donenfeld, the publisher of Detective Comics, Incorporated (DC), was the first to recognize the appeal of superheroes in 1938 when his *Action Comics*, which featured Superman, outsold DC's other titles. Donenfeld expanded publication of superhero character comic books. The other publishers soon followed suit and by June 1941 over a hundred comic book titles sold at a combined rate of ten million copies a month.[1]

The comic book business expanded just as comic strips had attracted a national audience at the turn of the century. Both comic strips and superhero comic books featured characters with distinctive appearances. Both mediums of the art form projected a sense of intimacy giving readers the sensation of looking at and listening in on a private world. But comic books added a new dimension to the commodification of the art form. Whereas comic strips depended on newspapers to reach their market, comic books

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[1] John Kobler, "Up, Up and Away! The Rise of Superman Inc.," *Saturday Evening Post*, 213 (June 21, 1941), p. 73; Ron Goulart, *Over 50 Years of American Comic Books* (Chicago: Publications International Limited, 1991), p. 99; Norbert Muhlen, "Comic Books and Other Horrors," *Commentary*, 7 (January 1949), p. 80.

packaged the art form as a discrete product. The production and consumption of comic art independent of newspaper distribution transformed its market.

Comic book publishers assumed they had a younger audience than those who purchased newspapers and the initial content and marketing of comic books demonstrated this belief. Comic book creators were also young. Many of the artists and writers of comic books were still in their teens or early twenties, a situation compounded when the U.S. entered the Second World War and many of the older creators joined the services.

The war affected comic books in two other key ways. First, during the war comic books were distributed to the armed services through post exchange stores and the Army Library Service and were especially popular with young servicemen. Second, although the comic books' appeal for servicemen has generally been attributed to their lack of complexity and easily comprehensible stories, their content was not entirely simple minded. The most popular comic book characters, Superman and Batman, appeared in stories that offered a reason for America's participation in the war. In these stories comic book creators presented a vision of American democracy, or the American way of life, as the right to consume. These stories helped legitimize the obligation servicemen had to fight for their country in terms of defending their right to consume. The widespread distribution of comic books among American servicemen personalized

and gave an immediacy to the defense of these rights, since in the years preceding the war most of the young servicemen would have purchased and read extraordinary large numbers of comic books. Comic books provided a new commercial medium for comic art. Moreover, they accustomed youthful readers to the habit of consumption.

The Invention of the Comic Book

Comic books owe their existence to the success of comic art style advertising in the early 1930s. Beginning in 1897 with the "Yellow Kid," publishers marketed collections of comic strips, bound in cardboard, through toy stores and bookshops. Prices ranged from twenty-five to sixty cents depending on the book's size and quality of paper and binding. In 1929 the Dell Publishing Company issued, *The Funnies*, a tabloid format comic magazine containing original comic strip material, but this publication ceased after a year and a half. But these ventures did not produce the distinct comic book form.[2]

Companies did not publish works that had the properties of comic books until the 1930s and the boom in comic art advertising. In

[2] For details of early comic strip collections see, Denis Gifford, *American Comic Strip Collections, 1884-1939* (Boston: G.K. Hall, 1990). Advertisements and reviews for these collections appeared in the toy trade journal, *Playthings*, throughout the early 1900s. See for instance 6 (June 1908), p. 23, p. 31, and pp. 126-127.

1933 Harry Wildenberg, an employee of the Eastern Color Printing Company, which printed Sunday Comic sections for east coast newspapers, convinced Gulf Oil to publish a tabloid size comic to give away at its gas stations. After some experimentation, Wildenberg developed a reduced comic format that allowed two pages of comics to fit on a standard tabloid sheet of paper. With the help of another Eastern employee, Maxwell (M.C.) Gaines, Wildenberg persuaded Proctor and Gamble to commission *Funnies on Parade*, a thirty-six page comic book of comic strip reprints, measuring seven and a half inches by ten and a half inches with a paper cover, to be given away as an advertising premium. This was the first comic publication with the physical attributes of a comic book. Eastern also produced comic book premiums for Kinney Shoe Stores, Milk-O-Malt, Wanamaker Stores, Wheatena, and Canada Dry. All of Eastern's comic book premiums were reprinted popular newspaper comic strips.[3]

Wildenberg's and Gaines's packaging of comic strips as advertising premiums followed the widespread use of comic art in advertisements in the 1930s. Manufacturers using these premiums wanted to attract the interest of children who they hoped would induce their parents to buy the advertised product. For instance, the Chicago *Tribune* comic supplement for Sunday October 1, 1933 contained an

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[3] "The Comics and Their Audience," *Publishers' Weekly*, 141 (April 18, 1942), p. 1477; Gifford, 1990, pp. 86-87; Coulton Waugh, *The Comics* (Jackson, Miss.: University Press of Mississippi, 1990, [1947]), pp. 338-339; Goulart, 1991, p. 18.

advertisement for a free comic book from Wheatena. The advertisement read,

> Free! *Famous Funnies!* A book of popular comics. Boys and Girls -- here's a book you'll all like. 32 pages including Mutt and Jeff, Hairbreadth Harry, Joe Palooka, Reg'lar Fellers and a lot more. ... You can get a copy of this book free. Just fill out the coupon and mail it to us with the top cut from a package of Wheatena. If you haven't a Wheatena package in your home, ask mother to get you one from her grocer the first thing tomorrow morning!

Eastern produced *Famous Funnies*, which contained no advertising, as a free premium for various products. Eastern printed between 100,000 and 250,000 copies of these premium comic books for each product. Struck by the demand for the comic books, M.C. Gaines believed they could be sold direct to the public through newsstands. In late 1933 he placed several dozen copies of *Famous Funnies*, labelled with a ten cents price sticker, on newsstands. When the newsstands sold all their copies in two days Gaines convinced his employers at Eastern that comic books had commercial promise.

Lacking experience as a magazine publisher and distributor, the Eastern Color Printing Company approached the Dell Publishing Company with the idea for a saleable comic book. Dell commissioned Eastern to produce 35,000 copies of a sixty-four page comic book priced at ten cents a copy. This comic book, also entitled *Famous Funnies*, sold through chain stores. But Dell decided not to proceed with the comic book after potential advertisers objected to both the poor quality paper and the use of reprint material. In early 1934

the Eastern Color Printing Company decided to publish a comic book itself and arranged for the distribution of 250,000 copies through the newsstands controlled by the American News Company. The first issue of the new book, the third comic book to bear the title *Famous Funnies*, containing sixty four pages and priced at ten cents, appeared on newsstands in May 1934 with a cover date of July. Eastern lost $4,000 on the first issue but by the twelfth issue the comic book netted $30,000. Eastern reversed its early losses by selling advertising space. The first issue contained no advertisements but by the ninth issue the comic contained full page ads for Buck Rogers 25th Century Casters, Daisy Repeater Rifles, and Iver Johnson Bicycles. Like Eastern's previous efforts, the third version of *Famous Funnies* consisted entirely of reprints.[4]

Other companies associated with the comic strip business soon joined Eastern as comic book publishers. King Features and United Features, two of the largest comic strip syndicates, began to publish comic book reprints of their material in April 1936. Another major syndicate, McClure, prepared comic strip reprint material for Dell's *Popular Comics*, which began in February 1936. But a newcomer to the comic field, Major Malcolm Wheeler Nicholson, issued comic books consisting of original material, an innovation that led to the development of superhero characters. He published

[4] Waugh, pp. 339-340; Goulart, 1991, p. 20; Gifford, 1990, p. 104. From the 1930s to the present most comic books have appeared on newsstands two to three months in advance of their cover date.

his first title, *New Fun Comics*, in late 1934. Nicholson, a military adventurer and pulp fiction writer before his brief career as a comic book publisher, was eased out of his company in 1936. The new publisher, Harry Donenfeld, produced comic books that focused on individual subjects. The first of these books, *Detective Comics*, appeared in January 1937. *Detective Comics* became the flagship title of Donenfeld's company which became known simply as DC. The detectives of the title did little detecting and mostly engaged in fisticuffs and gunplay. Coulton Waugh, a comic art historian and a contemporary comic strip artist, noted that *Detective Comics* "looked and felt different from the others." Waugh regarded *Detective Comics* as a "bold and sensational" step away from the format of newspaper strips.[5]

Superman as Trademark

The first issue of *Detective Comics* contained two stories, Slam Bradley and Spy, by the Cleveland writer/artist team of Jerry Siegel and Joe Shuster. Siegel and Shuster had earlier sold a story to Nicholson's *New Fun Comics*, which appeared in the October 1935 issue under the pseudonyms Leger and Reuths. As teenagers in the late

[5] "The Comics and Their Audience," *Publishers' Weekly*, 141 (April 18, 1942), pp. 1477-1478; Waugh, pp. 340-342. See Goulart, 1991, chapters two and three for more details on the development of comic books.

1920s and early 1930s, both Siegel and Shuster immersed themselves in science fiction, pulp magazines, and movies. In 1934, at age twenty, the pair had already devised their most famous character, Superman, but had been unable to sell him to a comic strip syndicate or a comic book publisher. In 1938, Harry Donenfeld decided to publish another single-theme comic book concentrating on fast paced action stories. He purchased the Superman material and all subsidiary rights from Siegel and Shuster. The first issue of DC's new comic, *Action Comics*, dated June 1938, featured Superman on the cover and as the lead story.[6]

According to Donenfeld, the first three issues of *Action Comics* did not have outstanding sales but the fourth issue saw a significant increase. DC conducted a newsstand survey and found that children asked for the comic book "with Superman in it." Donenfeld told a reporter in 1941 that he made sure subsequent issues of *Action Comics* displayed Superman prominently on the cover. Thereafter sales rose at a dramatic rate; by 1941 *Action Comics* sold at a rate of 900,000 a month, a figure close to ten percent of the total monthly sales for all comic books. Superman became a ubiquitous comic art figure. In January 1939 the McClure syndicate began distribution of a Superman comic strip to 230 newspapers. In the summer of 1939, DC started a *Superman* quarterly comic book

[6] Waugh, p. 343; Thomas Andrae, "Of Superman and Kids With Dreams: An interview with the Creators of Superman, Jerry Siegel and Joe Shuster," *Nemo* (August 1983), pp. 6-19; Kobler, p. 73.

comprised solely of Superman stories. When the company converted it to a bi-monthly book in September 1940, *Superman* had a circulation of 1,250,000 and grossed $950,000 for the year.[7]

When Jerry Siegel and Joe Shuster invented Superman they created both a character and a type, the comic book superhero, around which comic book publishers could sell a product and expand their nascent market. Superman's success inspired a plethora of costumed superhero characters. The most familiar and lasting of these characters were DC's Batman and Wonder Woman, and Timely/Marvel Comics's Submariner, the Human Torch, and Captain America. But these were just a few of several hundred costumed adventurers who first appeared in the pages of comic books in the late 1930s and early 1940s. According to Coulton Waugh, the number of comic book titles published in this period peaked at 160 in 1940 and then fell to 100 by the summer of 1942. But the volume of sales increased slightly from ten million a month in 1940 to twelve and a half million a month in 1942. These sales produced fifteen million dollars of revenue annually of which seventy five percent came from children's purchases. By the mid 1940s, more than ninety percent of children aged six to eleven, across the country, read an average of

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[7] Goulart, 1991, pp. 78-83; Waugh, pp. 342-342; Kobler, p. 73. One sign of the continuing ubiquity of Superman in American culture is that most readers of this dissertation are probably aware that the infant Superman was sent to Earth by his parents when the planet Krypton exploded. Superman was found and adopted by the Kents who named him Clark. The adult Superman's alter ego, Clark Kent, worked as a newspaper reporter.

fifteen comic books a month. Between age twelve and eighteen, readership fell to eighty percent and the average number read fell to twelve a month.[8]

Between 1933 and the early 1940s, entrepreneurs transformed comic books from an advertising medium into a commodity to create a new group of young consumers, comic book readers. Comic art style advertising had already blurred the distinction between comic art as entertainment and as advertising. Comic art had always been a commodity, albeit one that was sold through another medium. But comic books transformed the market for comic art. The comic strip, an entertainment feature within the larger newspaper, became an advertising tool for a variety of commodities. With comic books the art form became an entertainment commodity in its own right.

Superhero characters, such as Superman, became synonymous with the comic book form. Recognizing the commercial value of their characters, publishers moved to protect their property. For

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[8] Waugh, p. 344; Harvey Zorbaugh, "The Comics - There They Stand," *Journal of Educational Sociology*, 18 (December 1944), pp. 197-198; Muhlen, p. 81. Goulart's *Over Fifty Years of American Comic Books* gives background details for the most popular superheroes. The impact of superhero comic books, and their importance to the expansion of the medium, can be judged by the fate of reprint comics such as *Famous Funnies*. In 1936 *Famous Funnies* had a circulation on average of 442,000 copies a month. By the end of 1938, after Superman was introduced in *Action Comics*, the figure fell to 361,582. By 1941 the figure was down to 197,247. To reverse this trend the publishers began *Heroic Comics* and by the end of 1943 the combined circulation for *Famous Funnies-Heroic Comics* reached 471,898. Meanwhile the circulation of DC's line of comics, excluding *Superman* and *Batman* which each sold over a million copies bi-monthly, had gone from 821,648, in 1939, to 2,144,114 in 1943. Circulation figures are from the Audit Bureau of Circulation *Blue Book*.

instance, Donenfeld's Detective Comics, Incorporated sued Bruns Publications for copyright infringement when the latter published a comic book featuring Wonder Man, a superhero whom DC successfully argued derived from Superman. To give Superman further protection, DC registered his image, name, and the title logo of the comic book as trademarks. Trademark registration gave Superman a legal identity as a business symbol, an asset or property, above and beyond that of a fictional character. This status guaranteed DC's ownership and control of Superman for all time as trademark protection, unlike copyright, can be renewed perpetually. To ensure its trademark, DC labelled all of its comic books, "a Superman DC publication," even though most did not contain a Superman story.[9] Assured of its property rights in Superman, DC embarked on an extensive marketing campaign. The company licensed a Superman radio series, which commenced broadcast in early 1940, and was soon heard three nights a week across the country. In 1940 DC produced a special *World's Fair Comic* featuring Superman, and 36,000 children attended the Fair on Superman Day. A Macy's Christmas Superman

[9] See Detective Comics, Inc., v. Bruns Publications, Inc., et al., 28 F. Supp. 399 (1939), and 111 F.2d 432 (1940). For extended discussions of the legal and cultural implications of DC's use of trademark and copyright laws see Jane M. Gaines, "Superman, Television, and the Protective Strength of the Trademark," in, *Contested Culture: The Image, The Voice, and The Law* (Chapel Hill: University of North Carolina Press, 1991), pp. 208-227, and Neil Harris, "Who Owns Our Myths? Heroism and Copyright in an Age of Mass Culture," in, *Cultural Excursions: Marketing Appetites and Cultural Tastes in Modern America* (Chicago: University of Chicago Press, 1990), pp. 233-249. See also "The Protection Afforded Literary and Cartoon Characters Through Trademark, Unfair Competition, and Copyright," *Harvard Law Review*, 68 (1954), pp. 349-363.

exhibit drew an audience of 100,000. In 1941 Paramount Pictures released the first of twelve Superman animated short features produced under license from DC by the Fleischer studio. In that year DC also licensed thirty-three Superman products, including a doll, a toy ray gun, two wind-up mechanical toys, and a wristwatch.[10]

Detective Comics, Incorporated was not the first organization to promote a comic art character as a business symbol. But DC's control of Superman and the use of trademark rather than copyright law to protect its property interest differed significantly from other efforts at marketing comic art characters. Whereas Richard Outcault retained control of his creation Buster Brown, and licensed companies' use of the character, Jerry Siegel and Joe Shuster, the creators of Superman, lost all their rights to DC. Outcault's legal rights in Buster Brown derived in part from his personal rights as the character's creator. DC's ownership of Superman rested on its registration of the character as a business symbol and the successful denial of Siegel's and Shuster's authorial rights.[11] In

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[10] Goulart, 1991, p. 78; Kobler, pp. 15 and 76; Robert Lesser, *A Celebration of Comic Art and Memorabilia* (New York: Hawthorn Books, 1975), pp. 81 and 129; and David Longest, *Character Toys and Collectibles: Second Series* (Paducah, Kentucky: Collector Books, 1987), p. 155. See also the advertisement for Superman licenses in *Playthings*, 38 (August 1940), inside back cover *(Fig. 5.1)*. Kobler reported that DC's 1940-41 income from all Superman projects was $1,500,000 and from other publications $1,100,000 (p. 76).

[11] Siegel and Shuster were unsuccessful in a number of attempts to regain some of the rights they signed over to DC. See Gaines, p. 211; and Dennis Dooley, "The Man of Tomorrow and the Boys of Yesterday," in Dennis Dooley and Gary Engle, eds., *Superman at Fifty: The Persistence of a Legend* (New York: Collier Books, 1988), pp. 33-34.

the hands of a corporation, Superman was more important as a business asset than as a fictional character. Once DC recognized Superman's status as a commodity, it defined and sold him as a product in all his incarnations. By 1941, Superman was not so much a character who helped sell comic books as a product that comic books sold *(Fig. 5.1)*.

Superman's transition from a "character," however commercial, to a product occurred not just in his legal status but in his storylines. In his first two years, Superman was both a simpleminded liberal reformer and an isolationist. In the first issue of *Action Comics* alone, he saved a woman mistakenly condemned for murder, confronted a wife beater, and discovered a plot by a U.S. senator to embroil the country in a European conflict. In the comic's second issue, Superman prevented this outcome by giving the arms manufacturer behind the plot a first-hand taste of war. Exposed to gun fire and trench life, the manufacturer reformed. Superman also brought the opposing generals together so that they might realize their differences were artificial. Another story, in *Action Comics'* third issue, had Superman confront the owners of a dangerous mine. In his guise of Clark Kent, a reporter for "a powerful newspaper," he threatened to expose the unsafe conditions. When this strategy failed to move the owner Superman exposed him to the dangerous conditions in the mine, and he quickly recognized his folly and vowed to improve the mine's safety. Occasionally, Superman resorted

to more drastic measures to ensure change. In one story, he destroyed a slum so that "the authorities" would be forced to replace them with the "splendid housing conditions" offered by "huge apartment projects." In another story he destroyed an automobile plant because its shoddy products and the owner's greed caused the loss of human lives.[12] The early Superman stories were a version of New Deal politics for juveniles. Jerry Siegel acknowledges that Hollywood's social consciousness films of the 1930s and Franklin Roosevelt's fireside chats inspired the reform content of his early stories.[13] But Superman's social activism dissipated as his owners and creators grew aware of his potential as a commodity.

The contrast between two stories, one from November 1938 and the other from January 1941, demonstrates the ascendancy of Superman's status as a commodity over any other feature of the character. In the first story, which appeared in the sixth issue of *Action Comics*, a businessman, Nick Williams, claimed to be Superman's manager. Williams proceeded to sell commercial rights to Superman's name. Products endorsed included a breakfast cereal, gasoline, automobiles, bathing suits, physical development exercises, movie rights, and a comic strip. But Williams, an unscrupulous promoter

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[12] The destruction of the slum occurred in *Action Comics* no. 8, January 1939, and the demolition of the auto plant in no. 12, May 1939.

[13] Cited in Thomas Andrae, "From Menace to Messiah: The History and Historicity of Superman," in Donald Lazure, ed., *American Media and Mass Culture: Left Perspectives* (Berkeley: University of California Press, 1987), p. 131.

out to make a fast buck, did not represent Superman. The story presented the promoter as a criminal who not only stole Superman's name for profit, but threatened to kill Lois Lane. Siegel and Shuster used Nick Williams to criticize Harry Donenfeld's appropriation and commercialization of their character. The pair had signed away all rights to Superman and in 1938 were contracted employees of Donenfeld who paid them ten dollars for every comic book page. At the time they wrote the Nick Williams story, Siegel and Shuster were negotiating with Donenfeld for the right to do a comic strip version of the character for the McClure syndicate. The story may have suggested licensing possibilities to DC but it was probably not Siegel's and Shuster's intention.[14]

By 1941, Siegel and Shuster were more interested in the commercial possibilities of Superman. They had reached a lucrative agreement with Donenfeld; in return for working exclusively for DC they received twenty dollars a page and five percent of all other Superman royalties.[15] In a story in the January 1941 issue of *Action Comics*, Superman invented a krypto-ray gun that developed pictures in the camera and projected them on a wall *(Fig. 5.2)*. The story was little more than an advertisement for a new toy ray gun

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[14] Forty-five years later Jerry Siegel and Joe Shuster remembered the Nick Williams story as a reaction to a magazine article about Tarzan merchandise. In their memories the story presented licensed Superman products in a positive fashion. But the story was a satire. Andrae, "Of Superman: Siegel and Shuster Interview," p. 15; Kobler, p. 73.

[15] Kobler, p. 76.

manufactured by Daisy. Daisy advertised the Superman "Krypto-Ray Gun" in the September 1940 issue of *Playthings*, the trade journal of the toy industry. The ad promised a special campaign by Daisy that would help retailers "cash in" *(Fig. 5.3)*. The January 1941 issue of *Action Comics* appeared on the newsstands in November 1940 in time to create a demand for the toy.[16] Siegel and Shuster set aside any claims to Superman's integrity as a literary character in favor of his commercial worth.

The Superhero as Wholesome Symbol

Superman sold more than ray guns; in the early 1940s he sold the virtues of comic books themselves. In 1941 DC offered Superman as a symbol of the quality and wholesomeness of their comic books. DC's actions followed a campaign against comic books launched by Sterling North, the literary editor of the Chicago *Daily News*. North argued that comic books were violent, crude, and an assault on the sensibilities of children. He accused parents of an indifference to

[16] The Daisy gun was a light projector that came with a set of Superman slides. Shortly afterwards, *Action Comics* carried an advertisement for the Daisy gun. Superman said "I want every boy and girl to get my official new Daisy Krypto-Ray Gun." *Action Comics*, no. 42, November 1941. Similarly when Paramount released the first of its Superman animated feature shorts, the *Superman* comic book carried a story that used the short as a plot device. The same issue carried an advertisement for the feature short. See *Superman*, no. 19, November-December 1942.

their children's reading matter and denounced comic book publishers as "completely immoral." North's attack did not result in a widespread public campaign against comic books. The New York State legislature enacted Section 22-a of the Code of Criminal Procedure, which allowed municipalities "to seek an injunction against the sale or distribution of comic books which are obscene, lewd, lascivious, filthy, indecent or disgusting," but no prosecutions were brought under the law.[17] Nonetheless DC, whose offices were in New York City, took steps to protect their business. To establish the virtuousness of their products, DC hired an advisory editorial board of child psychologists, educators, and welfare workers. Around this time, DC also enacted standards for Superman stories that prohibited -- among other things -- the destruction of private property other than that belonging to a villain. By mid-1941, villains were no longer auto plant owners, but mad scientists, or common criminals. Members of DC's editorial advisory board included Robert Thorndike of Columbia University Teachers College; Ruth Eastwood Perl, a psychologist; the former heavyweight boxing champion and Catholic Youth Organization Director, Gene Tunney; C. Bowie Millican of the

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[17] Sterling North, "A National Disgrace (And A Challenge to American Parents)," Chicago *Daily News*, May 8, 1940, reprinted in *Childhood Education*, 17 (October 1940) p. 56; New York State Joint Legislative Committee to Study the Publication of Comics, *Report of the New York State Joint Legislative Committee to Study the Publication of Comics*, Legislative Document No. 37 (1954), p. 33; and Edward DeGrazia, *Censorship Landmarks* (New York: R.R. Bowker, 1969), p. 265; both cited in Steven E. Mitchell, "Evil Harvest: Investigating the Comic Book, 1948-1955," MA Thesis, Arkansas State University, 1982, p. 10.

English Department at Columbia University, and Josette Frank of the Child Study Association. DC also employed Whitney Ellsworth as a copy editor to correct Jerry Siegel's grammar and syntax. DC proclaimed that they had always had a rigid policy to select material that upheld the "standards of wholesome entertainment." The company explained that with the increased number of comic book titles on the market it was important "to discriminate between them," and that the Superman/DC symbol served as a guide "to better magazines."[18]

The same issue of *Action Comics* that introduced the editorial advisory board also contained the first "Supermen of America" page, which also ran in the bi-monthly *Superman* comic book. The feature offered readers advice from Superman on the conduct of their lives. The first column on "self reliance" set the tone for Superman's new role as the defender of traditional American values. The column evoked the authority of God, Country, Freedom, Liberty, Father, and Mother to proclaim the necessity for children to be self-reliant. Superman told readers "it is your duty to yourself, your God, your country and your parents to care for yourself in body and mind. You must accept your share of responsibility thereby lessening the

[18] "Editorial," *Action Comics*, no. 41, October 1941; Kobler, p. 74. DC's actions paralleled the film industry's establishment of two regulatory agencies -- the Motion Picture Producers and Distributors of America under Will Hays in 1922, and the Production Code Administration in 1934 -- after criticism of Hollywood's morality. See James Gilbert, *A Cycle of Outrage: America's Reaction to the Juvenile Delinquent in the 1950's* (New York: Oxford University Press, 1986), Chapter Ten.

weight of responsibility from the shoulders of others. At home, in school on the playground -- be Self-Reliant."[19] The advisory board and the Supermen of America column positioned DC as a trustworthy publisher that sought to inculcate a sense of morality among youth. DC probably created the two features more to convince parents of the wholesome nature of Superman/DC comics than for the stated purpose of ensuring their moral quality. DC even commercialized the morality page. The first "Supermen of America" page contained an advertisement for the new Superman Club. Over 250,000 children joined the club at a cost of ten cents for which they received a pin and a Superman decoder, which suggests that the column succeeded in teaching children to be self-reliant consumers or at least convinced

[19] To be sure, self-reliance is an American virtue, but not one typically urged on the young. The full text of the column suggests that DC evoked self-reliance for children due to anxiety about the coming war. The full column read: "In these crucial days each of us, young or old, has responsibilities to be shouldered. The leaders of this great nation of ours are shouldering the responsibility of safe guarding the nation from aggression and guarding our Freedom and Liberty. In much the same way your father must shoulder the responsibility of protecting the home in which you live and your mother cheerfully accepts the responsibility of preserving the family life and all the homely institutions which we hold so dear. Similarly, it is your duty to yourself, your God, your country and your parents to care for yourself in body and mind. You must accept your share of responsibility thereby lessening the weight of responsibility from the shoulders of others.
At home, in school on the playground -- be Self-Reliant. In so doing you will make all your elders -- including me - very proud of you." *Action Comics*, no. 41, October 1941. Nonetheless, by 1941 self-reliance was a familiar value for many American youths who had accepted adult responsibilities during the Depression. See Elaine Tyler May, *Homeward Bound: American Families in the Cold War Era* (New York: Basic Books, 1988), pp. 51-57. Josette Frank probably wrote the "Supermen of America" column as she was the only member of the advisory board to receive a fee from DC. See Mitchell, p. 14.

parents of the harmlessness of DC's products.[20] At the same time, DC, and Siegel and Shuster, adjusted Superman's storylines in a way, which if not moral, probably made them more acceptable to parents.

DC used the Second World War to make Superman not simply a defender of virtue and wholesomeness, but to make him synonymous with American democracy. In 1941, Jerry Siegel and Joe Shuster, who had attacked armaments manufacturers as the cause of war in Superman's first two stories, created a series of stories in which Superman confronted fifth columnists and saboteurs working for an unnamed European power bent on destroying America's munitions plants. These stories established DC's commercial trademark, Superman, as a defender of American democracy. For instance, in the May 1941 issue of *Action Comics* Superman battled an enemy invasion that had been facilitated by fifth columnist campaigning against rearmament. In the story's opening panel Siegel and Shuster declared, "the fate of the United States hangs in the balance as Superman ... ventures forth to engage the foe in a gigantic battle with the future of democracy at stake!" DC also gave *Action Comics'* covers a militaristic hue. The April, June, August, September, and December 1941 issues all showed Superman combatting germanic soldiers or saboteurs. All six 1941 *Superman* comic books contained

[20] Kobler, p. 15. Later installments of the "Supermen of America" page contained coded messages. I suspect that these messages were either plugs for Superman products, or aphorisms. Lacking cryptanalytical skills, and a decoder ring, I can only hope that a scholar with a penchant for decoding will someday transcribe these messages.

war related stories about saboteurs, terrorists, and fifth columnists.

Siegel's and Shuster's stories were neither prophetic nor distinct. The U.S. had begun war preparations soon after Germany invaded Poland in 1939 and many comic books addressed the threat of war between the U.S. and the Axis powers.[21] As far as comic book publishers were concerned, the prospect of America's entry into the Second World War may have been a fortuitous occurrence, giving them a dramatic and exciting context in which to set their stories. Many publishers tried to forestall criticism of comic books by having their most violent characters battle fascists. For instance, Timely Comics' superhero characters, the Submariner, the Human Torch, and Captain America, fought Axis foes before and after the U.S. entered the war *(Fig. 5.4)*.[22] But as I will show, throughout the war DC's characters embodied American values by staying at home and expressing confidence in the fighting ability of its people. Whereas Timely's characters marched off to war and slew America's opponents, DC's two major superheroes, Superman and Batman, stayed in the U.S. and fought domestic opponents of democracy. Moreover, DC did not simply use the war to sell comics, it used comics to sell

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[21] Geoffrey Perrett, *Days of Sadness, Years of Triumph: The American People, 1939-1945* (Baltimore: Penguin, 1973), Part I.

[22] For examples of the Submariner's and Human Torch's early battles with Axis foes see, *Marvel Mystery Comics*, no's. 3 and 4, January and February 1940, and no. 16, February 1941 - no. 27 February 1942. For Captain America see, *Captain America*, no. 1, March 1941. Unlike Superman Timely's superheroes often killed their opponents.

the war.

Comic Books and World War II

Between 1941 and 1944 the sales of comic books doubled from ten million to twenty million copies a month despite paper shortages.[23] Much of this increase can be attributed to the reading habits of servicemen. In 1944, forty-one percent of men between the age of eighteen and thirty read comic books regularly, which researchers defined as more than six comic books a month. In military training camps, forty-four percent of men read comic books regularly and thirteen percent read them occasionally. Female readership of comic books, which from age six to seventeen was only four to six percent less than male readership, dropped to twenty-eight percent for women between eighteen and thirty. At age thirty-one and over the percentage difference between male and female readership returned to four percent. In that age group sixteen percent of men and twelve of women read comic books. The disparate rates of male and female readership between ages eighteen and thirty suggests that military service, predominantly a male activity, led to increased comic book

[23] Comic book publishers were not seriously affected by paper restrictions placed on magazines as these were based on total tonnage of paper used rather than on net circulation. Comic book publisher who had blanketed newsstands with large print runs absorbed the paper reduction from returns, which dropped to as low as three percent. See Mitchell, pp. 20-21.

readership.[24] John Jamieson's semi-official account of the Army's Second World War Library Service attributed a general increase of readership among soldiers to boredom. The Army operated a library service in order to maintain morale. As Jamieson put it, the alternative was apathy, discontent, drunkenness, and a soaring rate of venereal disease. As part of its attempt to provide soldiers with a regular supply of reading material, the Library Service organized a set of magazine subscriptions for companies posted overseas. When this system proved cumbersome the Library Service began the centralized distribution of an overseas magazine set in 1943. The *Superman* comic book was one of the eighteen titles in this set and the only comic book. Through 1943 and early 1944, the Army distributed at least 100,000 copies of this comic book every other month, or about ten percent of the comic's sales. The Army dropped *Superman* from the magazine set in 1944 because it was readily available at post exchanges. Comic books outsold the combined circulation of *The Reader's Digest*, *Life*, and *The Saturday Evening Post* by a ratio of ten to one at these exchanges.[25]

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[24] Zorbaugh, pp. 196-198. Most men who served in the war were under thirty-two years old. John Modell cites census figures that show almost eighty-three percent of males who served in the U.S. armed forces during the War and survived to 1947 were under thirty-two years old in 1945. (*Into One's Own: From Youth to Adulthood in the United States, 1920-1975* (Berkeley: University of California Press, 1989), p. 164).

[25] The Army distribution figure for *Superman* is computed from John Jamieson's account of the make-up of a typical magazine set and its distribution. Because of varied reporting methods the Audit Bureau of Circulation *Blue Book* is no help in confirming this figure. John Jamieson, *Books for the Army: The Army Library Service in the 2nd*

Comic books were one of the most regular contacts overseas servicemen had with America. In 1944, as a result of the Soldier Voting Law, the War Department determined the magazines for which soldiers had shown a preference through paid subscriptions and readership.[26] Comic books accounted for over a quarter of the 189 soldier preference magazines. A major in the Southwest Pacific combat zone observed the precious status of comic books among the men on troop transport ships. U.S.O. hostesses noticed that comic books were the first items to leave their tables. A photograph in *National Geographic* of a soldier with a pile of comic books showed that servicemen accumulated large numbers of the books and officers reported that they passed among men until they fell apart *(Fig. 5.5)*.[27] In Australia, where a great number of American troops took

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World War (New York: Columbia University Press, 1950), pp. 1-3, pp. 128-131, and pp. 134-137; Zorbaugh, p. 198; and Waugh, p. 334. The Library Service replaced *Superman* with *Overseas Comics* a comic book that reprinted current newspaper comic strips, which King Features produced exclusively for the magazine set.

[26] The Soldier Voting Law was enacted by Congress to facilitate absentee voting by servicemen. Title V of the Act forbad government officials from distributing partisan political material. This section of the Act caused some commanders to forbid the distribution of magazines and newspapers through post exchange stores and library services. The establishment of a soldier preference list was designed to overcome this problem. Although individual soldiers remained free to subscribe to what they wanted the restriction on post exchange stores and library services controlled the most effective means of distributing information. Democratic rights of free speech and a free press were subjected to distribution controls determined by a priori consumption habits. See Jamieson, Chapter 15.

[27] "What Our Soldiers Are Reading," *Library Journal*, 70 (February 15, 1945), pp. 148-150; Major Everett T. Moore cited in, Jamieson, p. 160, and pp. 220-221; *National Geographic*, 88 (July 1945), p. 109; and Zorbaugh, p. 198.

rest and recreation, and American comics were banned due to currency exchange restrictions, a local company published *Gripping Yank Comics* in the hope of cashing in on the servicemen's demand for American comic books. The deception that *Gripping Yank Comics* was an American comic book was enhanced by the "price in Australia" label. This comic book was a successful venture during the war but ceased publication in 1945 when the Americans went home.[28]

Comic books owed their popularity among soldiers to a number of obvious features. They were cheap, easy to read, and light to carry. But two other factors probably contributed to their ubiquitous presence among servicemen. First, the extraordinary high pre-war readership of comic books by young males may have given them an iconic status during the war. In owning and reading comic books soldiers likely possessed a small part of what they fought for. Such an explanation parallels war correspondent John Hersey's report that the marines on Guadalcanal fought the war for "a piece of blueberry pie," "scotch whisky," "dames," "books," "music," and "movies." It also echoes the sentiments of an American soldier who wrote home that he fought to maintain the right to drink Coca-Cola. "movies." It also echoes the sentiments of an American soldier who wrote home that he fought to maintain the right to drink Coca-Cola.

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[28] Ian Gordon, "Stop Laughing This Is Serious: The Comic Art Form and Australian Identity, 1880 - 1960." BA Honours Thesis, Department of History, University of Sydney, 1986, chapter 4. See also John Ryan, *Panel by Panel* (Stanmore, NSW: Cassell Australia, 1979).

Robert Westbrook recently demonstrated that pin-ups served as iconic representations of soldiers' private obligations to the war effort through their evocation of a generalized American womanhood in need of protection.[29] Second, comic book storylines accounted for their standing among soldiers. Many comic books contained witless tales in which American forces easily defeated their foes. But the most popular comic book characters, Superman and Batman, appeared in stories set exclusively on the home front. These two characters both supported the war effort and protected an American consumer society from its domestic opponents. As well as reminding soldiers of home, the content of these comic books probably helped reinforce the purpose of the war in their minds.

DC's comic books were the most popular of the war era.[30] Part of this success was due to the company's identification of Superman and Batman with the war effort, which established them as defenders of

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[29] John Hersey, *Into the Valley*, New York, 1943, pp. 74-75, cited in Paul Fussell, *Wartime: Understanding and Behavior in the Second World War* (New York: Oxford University Press, 1989), p. 141; E.J. Kahn Jr., *The Big Drink: The Story of Coca-Cola*, New York, 1960, p. 13; Robert B. Westbrook, ""I Want a Girl, Just Like the Girl That Married Harry James": American Women and the Problem of Political Obligation in World War II," *American Quarterly*, 42 (December 1990), pp. 599 and 611-612.

[30] The multiplicity of subsidiary companies and the inconsistency of circulation reports makes it difficult to quantify this statement absolutely. But it is possible to offer a direct comparison between DC's figures and those for another large comic book publisher, Fawcett, for the period ending June 1945. According to the Audit Bureau of Circulation *Blue Book*, DC sales averaged 6.5 million copies a month. Fawcett, its nearest reporting competitor, sold on average 4.25 million copies a month in the same period. Except for 1949 the Marvel group did not report its sales to the Audit Bureau of Circulation. From mid 1944 until 1971 DC did business as the National Comics Group.

an American way of life. In the December 1941 issue of *Action Comics* the "Supermen of America" page said readers could express their confidence in the U.S. government "and the Principles of Freedom and Justice and Democracy" by purchasing United States Savings Bonds or Stamps for Defense. The message from Superman stressed that, although young people could not hope to purchase bonds, defense stamps could be had "for as little as twenty five cents." The column also urged readers to "do a little salesmanship job on the older folks" urging them to buy bonds. DC's bond promotion was part of a campaign by Henry Morgenthau, Secretary of the Treasury, "to use bonds to sell the war, rather than vice versa." In a radio address during the spring of 1941, Morgenthau explained that there were quicker and easier ways for the government to raise the money than through bond issues. But the Treasury had decided "to give every one of you a chance to have a financial stake in American democracy -- an opportunity to contribute to the defense of that democracy."[31] Once the U.S. entered the war Morgenthau continued the bond program to give civilians a sense of participation in the war effort. Throughout the war DC supported the Treasury's bond campaign. The company donated space in the comic books for advertisements directed at children and used war bonds themes for comic book covers. For instance, in the summer of

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[31] Henry Morgenthau cited in, John Morton Blum, *V Was For Victory: Politics and American Culture During World War II* (New York: Harcourt Brace Jovanovich, 1976), p. 17.

1942 DC comics carried a message from Morgenthau to the "boys and girls of America" that reminded them that every stamp they bought would help their male kin defend the country *(Fig. 5.6)*. In 1943, after the Treasury Department's market research discovered that anti-Japanese messages sold bonds, the cover of *Action Comics* featured Superman promoting the slogan "Slap a Jap with War Bonds and Stamps" *(Fig. 5.7)*. A *Batman* cover showed a smiling Batman firing a machine gun with the plea to "Keep Those Bullets Flying! Keep on Buying War Bonds & Stamps!" *(Fig. 5.8)*.[32] Most wartime issues of DC's comic books carried an advertisement for war bonds and stamps. These promotions of war bonds made Superman and Batman salesmen for the war effort and suggested that a democratic society was something that citizens could buy their way into.

Detective Comics, Incorporated's promotion of war bonds was one part of an intensive national campaign to sell the war that encompassed a variety of businesses and practices. Many businesses promoted war bond purchases. Entertainment industry figures lent their celebrity to bond drives. Singer Kate Smith sold forty million dollars of bonds in a sixteen-hour radio session on

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[32] *Action Comics*, no. 58, March 1943; *Batman*, no. 15, February-March 1943. For other war bonds covers see, *Action Comics*, no's. 50 and 86; *Batman*, no's. 12, 17, 18, and 30; *Detective Comics*, no's. 78 and 101; and *Superman*, no. 18 *(Figs. 5.9 and 5.10)*. By 1944 a large number of adolescent comic book readers were in a position to buy bonds. A census survey of April 1944 revealed that 1 in 5 schoolboys 14 to 15 had jobs and 2 in 5 16 to 17 year olds. By the latter age 35% had left school and were working fulltime. Girls were not as likely to be employed but of 16 to 18 year olds a third had jobs. See Modell, p. 166.

September 21, 1943. Hollywood starlet Loretta Young sold bonds at a Kiwanis meeting, and pin-up girl Betty Grable's auctioned off her stockings.[33] Moreover the bond campaigns fit with the advertising industry's, government's, and consumer advocates' convergence on the notion of citizens as consumers. Beginning in 1939, with George Sokolsky's *The American Way*, the advertising industry consciously depicted consumer choice as a constituent element and guarantee of political democracy. During the war the industry's War Advertising Council acted as a clearinghouse for both the government's and private industry's wartime propaganda. Much of this advertising addressed citizens as consumers, urging them to cut back on their consumption of goods and cooperate with government measures to increase war production. Consumer advocate Caroline Ware saw responsible consumption as a "contribution to the war effort."[34]

Even before the United States entered the war advertisements propagated Sokolsky's notion of a citizen-consumer democracy. A November 29, 1939 *Good Housekeeping* advertisement in the Chicago

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[33] Perrett, p. 299; Richard Polenberg, *War and Society: The United States, 1941-1945* (New York: J.B. Lippincott, 1972), p. 30.

[34] Advertisers had associated advertising and consumption with American values throughout the thirties but Sokolsky's book raised the conception to an ideology of the American Way. For an overview of the advertising industry's use of this ideology during World War II see Charles McGovern, "Selling the American Way: Democracy, Advertisers, and Consumers in World War II," paper presented at the National Museum of American History, Washington D.C., June 23, 1987. Caroline Ware, *The Consumer Goes to War: A Guide to Victory on the Home Front* (New York, 1942), p. 3, cited by McGovern, p. 13. See also Charles McGovern, "The Political Language of American Advertising, 1890-1940," paper presented at the American Studies Association Annual Meeting, Baltimore 1991.

Tribune linked democracy to the availability of a wide variety of commodities. Under the heading "No Permit ... No Stockings," the ad counterpoised an anonymous dictator state, which limited women's purchase of stockings to six pairs a year each, to the U.S., where a consumer could choose from 745 different makes of hosiery, and buy as many pairs as she could afford *(Fig. 5.11)*. *Good Housekeeping's* version of democracy required more than simple consumer choices. Those choices needed to be guided by the testing and approval of products conducted by the magazine's laboratories. Democracy entailed the consumption of appropriate commodities the sure guide to which was the *Good Housekeeping* seal of approval.

During the Second World War, this conception of appropriate consumption was used by many advertisers, including those selling war bonds. For instance, a number of department store advertisements for war bonds linked their purchase to an appropriate and responsible style of consumption. A May Co. advertisement for war bonds in the May 4, 1943 edition of the Los Angeles *Times* suggested that American soldiers were dying for want of ammunition. The voice of a dead soldier stated:

> I was ready to die for freedom, but you've robbed me of a soldier's death ... some of you didn't believe I was important enough to live ... if you had, I would have had bullets. I died because some of you didn't have enough faith in my living. I died because you, John Smith had to buy a new house. I wanted a new house too, but your freedom came first. Those pickets in your new white fence cost me my life *(Fig. 5.12)*.

Elsewhere in the same edition of the *Times* May Co. advertised lingerie and other women's apparel. These two advertisements posited that consumption had to be tempered by a commitment to those defending the right to consume. The dead soldier objected to John Smith's white picket fence, not his purchase of a new house. May Co. wanted its customers to buy both bonds and clothes. An advertisement for Foreman and Clark, another Los Angeles retail store, acknowledged, "Sure we like to make money. But we have greater love for the American way of life."

To prove its commitment the store, its employees, and all five million retail store workers, would buy and sell war bonds to defeat "hitlerism and tojoism" *(Fig. 5.13)*. A January 1945 advertisement for yet another Los Angeles department store, Bullock's, defined the American way as:

> the unregimented right of every American to earn a living for himself and his family according to his desires and capabilities ... unhampered by paternalistic and enterprise-stalling regulations. It is not synonymous with Capital. Neither does it mean Labor. The American Way is a unity of effort Capital and Labor ... for the common good *(Fig. 5.14)*.

Bullock's judged the American way superior to any other economic system of production and distribution as it provided "the highest standard of living in the world."

Other wartime advertisements stressed the product's contribution to the war effort. For instance, the ads for Rainer ale suggested that it was proper for Americans to consume ale as the British

allies deemed beer essential to their national morale, and the American brewing industry contributed $386,000,000 in Federal taxes, equal to the cost of eight aircraft carriers or a thousand bombers *(Fig. 5.15)*. Other advertisers held out the promise of a richly commodified post-war era, but warned Americans to temper their optimism and win the war so as to win the peace. A March 1943 Consolidated Vultee aircraft corporation advertisement foresaw a post-war global economy driven by a new air-age geography *(Fig. 5.16)*. The ad promised that in this new geography, distances would be measured by elapsed flying time rather than miles. The ad suggested that "the peace we win must be built on a clear understanding of this new global geography and how it can work *for* us." America had to be "supreme in the air -- to win the war today, to win peace tomorrow." A September 13, 1943 advertisement in the Los Angeles *Times* for *Popular Science* warned "keep your shirt on, America," as too many saw Victory as "too close, too easy" *(Fig. 5.17)*. *Popular Science* advised Americans that they could count on "better stuff, of better materials" but not to "count on them too soon." A life insurance industry advertisement published in the Los Angeles *Times* on September 9, 1943 listed seven practical steps to build a *personal* post war world" *(Fig. 5.18)*. The first step was to buy war bonds, the second to pay taxes, the third to buy life insurance. The overall message was to spend less and save more. The ad suggested that "good American families" understood that even

though war production put more money in their pockets "self-denial" was important in "the battle for a future not only secure, but full of the good things of life."[35]

There was a striking similarity between the rhetoric of these advertisements and the content of stories featuring DC's two most popular characters, Superman and Batman. General works on American society between 1941 and 1945 and internal histories of the comic book industry, note that comic book superheroes and publishers contributed to the war effort. But these accounts only touch on the sale of war bonds and the super-patriotism of some superheroes such as Timely's Captain America, and do not consider the content of Superman and Batman stories.[36] Superman and Batman stories often stood in marked contrast to the covers of DC's comic books. In addition to its war bonds covers DC published a large number of battle action covers and patriotic scenes. For instance, between May 1942 and April 1943 eight of the twelve *Action Comics*' covers dealt with the war. On the cover of the May 1942 issue, Superman fought a Japanese plane; on the November cover he opposed a German submarine. Superman also appeared with the U.S. flag on the cover of two issues of *Superman (Fig. 5.19)*.[37] DC's covers gave the

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[35] Emphasis in original. Quotes from text of figs. 5.14 and 5.16.

[36] Polenberg, p. 30; Goulart, 1991, pp. 128-129; and Don Thompson, "OK Axis, Here We Come!," in Dick Lupoff and Don Thompson eds., *All in Color for a Dime* (New Rochelle, N.Y.: Arlington House, 1970), pp. 124-146.

[37] *Superman*, no. 14, January-February 1942 and no. 24, September-

superheroes a military tone but this characterization was largely symbolic and set off by the stories inside, which were about civilian life. Throughout the war DC published only one story in which Superman battled enemy armed forces and even this occurred on American soil.[38] Except for an explanatory note in *Superman* no. 25, November-December 1943, DC avoided the issue of Superman's service. But in mid February 1942 the comic strip version of Superman had Clark Kent fail his physical by accidently using his x-ray vision to read the eye chart in the next office. Shortly after, on March 11, Superman told the U.S. Congress that "the American armed forces are powerful enough to smash their treacherous foes without the aid of Superman." DC kept Superman out of the war because there was no way to explain why someone with his powers could not put an end to it. Batman also stayed out of uniform, although he offered no excuse for his failure to join the armed services. Unlike Superman, and most other costumed heroes, Batman had no super powers. Batman was the secret identity of playboy industrialist Bruce Wayne who as a child had witnessed the murder of both his parents. Bruce then devoted his life to fighting crime and trained his body and mind for the task. If there was anything super about Batman, it was his

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October 1942. DC's production schedule meant that the May 1942 issue of *Action Comics*, which appeared on newsstands in March, was the first produced after the attack on Pearl Harbor. The April 1942 issue went to press after the attack but was assembled beforehand. In the 1940s comic book covers in general bore little relation to their contents.

[38] *Superman*, no. 18, September-October 1942.

psychotic drive to destroy criminals. Batman stories implied that he, like Superman, believed the American people, empowered by democracy, needed no help from him on the battle front to defeat fascism. Both characters dealt with fascist spies and saboteurs and the *Batman* and *Superman* comic books ran stories about military training and on the need for greater public cooperation with the government's war effort. These stories stressed that "America's secret weapon [lay in] the courage of the common soldier" and that the war amounted to "Your Battle, Your Future, Your America!!!" *(Fig. 5.20)*.[39] But DC published less than fifteen of these stories among over five hundred Superman and Batman stories that appeared during the war. Most of the Superman and Batman stories published during the war featured villains and criminals and had little military content. The powers and established characters of Superman and Batman probably limited DC's options for involving the two heroes in the war effort. But these limitations proved fortuitous as the company aligned the characters with home front campaigns for responsible consumption -- an alignment that led to Superman's identification with the American way.[40]

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[39] *Superman*, no. 23, July-August 1943; *Batman*, no. 15, February-March 1943. See also *Superman*, no. 18, September-October 1942. See also the "For America and Democracy" cover of *All Star Comics*, no. 4, March-April 1941.

[40] One indication of how fortunate this strategy proved is that when the war ended DC extended its domination of the comic book industry while other companies, such as Marvel, whose heroes had been active on the military front, experienced a rapid loss of sales. Les Daniels, *Marvel: Five Fabulous Decades of the World's Greatest*

The majority of war era Superman and Batman stories depicted a universe, in which American soldiers fought to establish world peace, while the two superheroes helped to maintain a domestic order that supported the country's military endeavors. Most stories showed an American society relatively free of war related strife and shortages, but plagued by mad scientists, super-villains, and common criminals. Although the comic books encouraged the purchase of war bonds and supported paper, rubber, and metal salvage drives, writers and artists continued to present the U.S. as a consumer society with a bright future.

Consumption was not an explicit theme. Rather it formed the social backdrop in which stories were set. DC's writers and artists used Superman and Batman in stories about seemly manners of consumption in a war economy. Sometimes DC published comic book covers that affirmed consumption as a way of life. For instance, the November-December 1942 cover of *Superman*, showed him carrying a car in which a family carried all the accouterments of a picnic *(Fig. 5.21)*. The comic appeared at the time of national concern over the shortage of rubber, and the cover showed tireless wheels.[41] Amidst the war related covers of most of DC's comic books in 1942-1943, this illustration attested to the validity and continuity of

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Comics (New York: Abrams, 1991), Chapters Two and Three. See also Audit Bureau of Circulation *Blue Book*, 1949.

[41] Perrett, p. 234; Polenberg, p. 16. I think the illustration depicts grandparents and grandchildren. At very least the adults pictured are middle aged.

the family's way of life even under war conditions. The cover was a celebration of ordinary American life enjoyed by the children and older folk pictured in the car, and defended by men of service age, absent from the illustration. Life went on despite the absence of tires, sons, and fathers. The concurrent absence of servicemen and tires suggested that the two would return together.

Unlike war themes, which DC limited to covers and "Supermen of America" pages, writers created parables of consumption for Superman and Batman tales. Most Batman stories counterpoised criminal consumer desire to virtuous acquisition of commodities through work. Batman dealt with a series of foes obsessed with acquiring gems and other high-priced gewgaws. Many Batman stories began with full page surrealistic representations of these commodities, which suggested that it was an unreal desire for extravagant wealth that motivated criminals *(Fig. 5.22)*.[42] Batman, who was in fact millionaire Bruce Wayne, eschewed such wealth except in so far as it enabled him to combat crime. More important, he instilled the values of hard work and responsible consumption in his ward, Dick Grayson who as Robin fought criminals alongside Batman. In a 1944 story, Bruce Wayne puzzled over Dick's frequent absences from the house only to discover that Dick had taken a job as a telegram boy to raise money

[42] See for instance, *Batman*, no. 16, April-May 1943; no. 18, August-September 1943; no. 20, December 1943 - January 1944. All the 1943 issues of *Batman* contained at least one story in which criminals attempted to steal jewels. The April-May 1943 issue had three stories with this theme.

for a birthday present because he had spent all his allowance on war bonds *(Fig. 5.23)*.

Superman combatted a somewhat more powerful group of criminals and mad scientists than Batman. But in general the plots of stories featuring the characters were much the same. In a May 1942 story Superman confronted a group of second hand car dealers who, in search of quick profits and under the influence of a mysterious figure know as the Top, sold faulty motor vehicles. Confronted by mounting accidents and bad publicity, most of the dealers sought to reorganize their businesses and run them in a legitimate manner. They were able to do so when Superman broke up the Top's criminal organization. The story associated criminal activities with illicit business practices. It also linked legitimate business practices, in this case the fair trade of commodities in the market, with patriotism as the dealers "freed from the Top's evil influence ... donated their imperfect cars" to the government's scrap metal drive for national defense.[43]

One Superman tale, "The Million-Dollar Marathon," stands out from other comic book stories as a commentary on appropriate and responsible consumption under war time conditions.[44] The story centered on Roger Treadwell's attempt to spend a million dollars in twenty-four hours so that he might inherit a larger sum. This theme

[43] *Action Comics*, no. 48, May 1942.

[44] *Action Comics*, no. 65, October 1943.

figured in a number of mass entertainment forms. Several film versions of *Brewster's Millions*, four of which preceded the Superman story, used this plot device and Cliff Sterrett used a similar theme for an extended story-line that began in his comic strip "Polly and Her Pals" November 20, 1927. All these stories centered on the struggle of the principal character to maintain his virtue, or unassuming manner, under the pressure of tremendous wealth and unrestricted consumption. But the Superman story stands out for, unlike Brewster's and Polly's Pa's, Treadwell's virtue never faltered largely because he enlisted the aid of Superman to accomplish his task.[45]

Treadwell, a research physician at a children's hospital, planned to give his inheritance to the hospital, but faced "the most perplexing problem he [had] ever encountered" in determining how to spend the initial million dollars, which he had to spend in single purchases of a thousand dollars each. His only idea was to buy a thousand dollars worth of war bonds *(Fig. 5.24)*. With Lois Lane's help, he summoned Superman who informed Treadwell, "It's a lot of money and you mustn't waste it ... even though you can't give it away you'll have to spend it where it will do good" *(Fig. 5.25)*. Superman then proceeded to buy laboratory supplies, save a mortgage

[45] Versions of Brewster's Millions appeared in 1914, 1921, 1926, 1935, 1945, and 1985. Robert A. Nowlan and Gwendolyn Wright Nolan, *Cinema Sequels and Remakes, 1903-1987* (Jefferson, North Carolina: McFarland & Company, 1989), pp. 102-103.

that was about to be foreclosed, underwrite small scale businesses, and bid on art treasures at a sale to aid servicemen's families. In his most ambitious project, Superman bought the material to construct a ship for an expedition in search of rare plants that would provide drugs to cure sick children. Superman even persuaded the government bureaucrat in charge of wartime resource allocation of the ship's importance to the war goal of caring for children, America's "best safeguard for the future." With Superman's aid, Roger Treadwell met the requirements of his inheritance and all monies went to the children's hospital.[46]

"The Million-Dollar Marathon" recast familiar tales about the dangers of unrestricted consumption as a parable of responsible wartime expenditure. But it was hardly a criticism of consumption as such. Approximating the numerous versions of *Brewster's Millions* and "Polly and Her Pals," the Superman story figured consumption as a test of virtue while inviting readers to vicariously enjoy its pleasures. The story's prologue informed readers that they would be "excited ... over this amazing story of a man who wanted ... to get rid of that magnificent sum, all within twenty-four hours! And if you think it's easy to spend and keep on spending, $41,666 an hour, nearly $695 a minute, you'll get a new slant on high finances as you watch Superman" *(Fig. 5.26)*.

[46] Superman's intervention also proved fortuitous as Roger's cousin Brandon employed gangsters to prevent him from fulfilling the requirements of the inheritance.

Other Superman tales also depicted a highly commodified society. For instance, in a 1943 story, Lois Lane obtained a mink coat and went on a shopping spree for accessories in six department stores all of which were abundantly stocked *(Fig. 5.27)*. In 1944 DC prepared a special Superman comic book as a Christmas promotion for Bailey's department stores in Cleveland. The message of this twenty page comic book was that American servicemen fought the war to ensure the right to celebrate Christmas. The accompanying advertising copy made it clear that Americans observed Christmas by purchasing and distributing large numbers of gifts, preferably from a Bailey's store *(Figs. 5.28 and 5.29)*.[47] Shortly before the war's end, a *Superman* cover depicted a domestic scene complete with refrigerator, anticipating a postwar America with a plentiful supply of consumer goods *(Fig. 5.30)*.[48]

Comic books were advertisements that tied the promise of a society abundant in consumer goods to the defense of the nation.[49] But they were also a commodity. Between 1941 and 1945 American servicemen purchased more of these commodities than any other reading material.

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[47] This comic book may well have been used by a number of department stores. Advertising copy was limited to pages where different ads could be substituted during printing at low cost. *Superman's Christmas Adventure*, 1944 Bailey Co. promotional comic book. National Museum of American History - Archives Center, Collection Number 274, Superman Comic Book Collection, Box 1.

[48] *Superman*, no. 36, September-October, 1945.

[49] Superman and Batman also appeared in stories set in the future where they stressed the necessity for a "constant vigilance" in defense of American democracy. *Action Comics*, no. 62, July 1943; and *Batman*, no. 26, December 1944 - January 1945.

The Second World War helped make comic books and the most popular superheroes, such as Superman, American institutions. After the war, sales of comic books expanded to sixty million copies a month in 1947. The Superman/DC line of comic books was the most popular, selling an average of 8,500,000 copies a month in that year *(Fig. 5.31)*.[50] DC expanded its marketing of Superman as a product. For instance, in the late 1940s DC licensed Superman movie serials and a television show that promoted him as a hero who fought for "Truth, Justice, and the American Way." DC also protected its market by suing the publishers of another comic book superhero, Captain Marvel, for copyright infringement. The success of this case removed Superman's major competitor and ensured DC dominance of the comic book field throughout the 1950s.[51]

The comic book, especially the superhero comic book, created a new market for comic art. Instead of being packaged in newspapers, comic art itself became a commodity. Just as the comic character had been essential to the development of comic strips in the 1890s, the superhero character was the vital ingredient in the expansion of the comic book industry. Comic book publishers realized that

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[50] Muhlen, p. 81; Steve Mitchell, "The Best is the Worst," *Comics Buyers Guide*, July 19, 1985, p. 28; Audit Bureau of Circulation, *Blue Book*.

[51] See National Comics Publications, Incorporated v. Fawcett Publishers, Inc., 93 F. Supp. 349 (1950); and National Comics Publications, Incorporated v. Fawcett Publications, Inc., 191 F. 2d 594 (1951). Neil Harris discusses these cases in "Who Owns Our Myths," pp. 244-245.

superhero characters were commercial properties that could sell comic books and other products. Comic books characters were so successful at selling products that during the Second World War the government put them to work selling the war effort and the CIO used them to depict postwar society.[52] The comic books that carried these sales pitches were both commodities and the medium for a vision of a commodified society. Comic book publishers, particularly DC, bound the war effort, democracy, consumer culture, and their superheroes together in the comic book and sold the total package as a commodity. Comic books illustrate the close connection in American society of democratic ideals and consumer culture. Superheroes' promotion of the war effort by upholding American values, such as the sanctity of private property and the pleasure of shopping, and the consumption of those heroes through comic books, demonstrates the way in which corporate America has defined democracy in terms of consumerism.

[52] The CIO published a million copies of a comic book format pamphlet, *With Victory*, that depicted post war America as a richly commodified society *(Fig. 5.32)*. See also Waugh, p. 346.

Conclusion

The Persistence of Comic Art as Commodity

From 1896 until the 1950s, the market for comic art expanded with little encumbrance. But in the 1950s, a brief disruption occurred in its steadily increasing place in American culture. In 1954, New York psychiatrist Fredric Wertham published *Seduction of the Innocent*, a bloated account of the ill effects comic books had on American children. Wertham highlighted the violence of the crime and horror comics books that sprung up after the Second World War and drew a simple causal link between comic book readership and juvenile delinquency. Ignoring the distinctions between comic books, he attacked the superhero and funny animal comic books with the same ferocity as horror and crime books. Wertham's work galvanized criticism of comic books, forced publishers to establish a code of self censorship, and energized Estes Kefauver's Senate Subcommittee to Investigate Juvenile Delinquency. Among comic book enthusiasts Wertham's efforts to ban comic books, and the publishers' establishment of a comic code limiting violence, are held to have destroyed a "Golden Age" of comic books.[1]

I began this project with the intention of examining why Wertham and others attacked comic books as a degenerate form of mass culture, but accepted comic strips as a wholesome part of American

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[1] Fredric Wertham, *The Seduction of the Innocent* (New York: Holt, Rinehart and Winston, 1954). For a discussion of the impact of Wertham's book see James Gilbert, *A Cycle of Outrage: America's Reaction to the Juvenile Delinquent in the 1950's* (New York: Oxford University Press, 1986).

culture. As I undertook my research I came to realize that the acceptance of comic strips as part of American culture, through the simultaneous commodification of the art form and the society, was more important than Wertham's misplaced attack on comic books. Wertham's attack on comic books also seemed better understood in James Gilbert's term as a cyclical reaction to a new form of mass culture seemingly beyond the control of cultural elites, rather than an attack on comic art as such. It is true that the production and sale of comic books declined after Wertham's attack and many comic book publishers went out of business. But the industry survived and began to recover as early as 1956 when DC relaunched one of its lesser superhero characters, the Flash.[2] In 1961, Stan Lee of Marvel Comics added a new twist to the superhero character. Lee's heroes were neurotic individuals who sought therapeutic redemption through superhero do-gooding. Marvel's comic books found a large audience and the industry boomed.[3]

If comic books suffered a temporary setback in the 1950s, comic strips retained their place in American culture and syndicates introduced new strips. One of the most successful comic strips of all times, Charles Schulz's "Peanuts," featuring Charlie Brown and

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[2] For details of the revival of comic books see Ron Goulart, *Over 50 Years of American Comic Books* (Chicago: Publications International Limited, 1991), Chapter 11.

[3] From personal experience I would suggest that researchers looking for behavioral models for the New Left in the 1960s and 1970s should examine the correlation between Marvel comic book reading and particularly infantile activism.

Snoopy, began on October 2, 1950. "Peanuts" is one of the most extensively licensed comic strips; products include dolls, watches, sheets, a top forty pop song, a Broadway play, television specials, greeting cards, toy catalogues, reprint books, posters, and an ad campaign for Met Life insurance. The strip was also featured in an exhibition at the Smithsonian Institution's National Museum of American History on childhood in the 1950s.

Superhero characters also withstood Wertham's onslaught on comic books. Even amidst the outcry against comic books in the mid 1950s, Superman appeared in yet another licensed venture, a television series, as did another comic book superhero Captain Midnight. Although comic book aficionados believe television aggravated the 1950s' decline of comic books, it proved to be an important factor in the persistence of comic art as a commodity. In the 1960s artists such as Roy Lichtenstein and Andy Warhol created pop art by recycling comic book and advertising images. Although formulated as an elite critique of mass culture in the camp tradition of a knowing, smirking beholder, pop art posed as the discovery of an egalitarian aesthetic in the objects of everyday life. In 1966, the television network ABC sought to cash in on the pop art phenomenon by creating the campy Batman series. Producer William Dozier reasoned that if the show played up the comic book origins of Batman to present a hyper real conflict between good and evil in garish colors, adults would find it funny. At the same time, he believed

children would watch the show for its comic book superheroes. The show ran for three years allowing DC to license numerous Batman products.

DC's licensing profits exceeded their revenue from comic books in the late 1960s. This licensing success caught the attention of executives at entertainment conglomerate Warner Brothers, which subsequently bought DC for the licensing rights of its superhero characters.[4] In 1978, Warner released the first of four big budget Superman movies. The first movie grossed $245 million at the box office and Warner licensed a range of ancillary products. Profit margins for the film and spin-off products were not reported, but they certainly exceeded profits from Superman's comic book incarnation, which at best grossed $500,000 in 1979.[5] The movies invigorated the character of Superman reinforcing the mythological

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[4] For a discussion of camp and pop see Andrew Ross, *No Respect: Intellectuals & Popular Culture* (New York: Routledge, 1989), Chapter 5. Details on the Batman television series and Warner's purchase of DC can be found respectively in Lynn Spigel and Henry Jenkins, "Same Bat Channel, Different Bat Times: Mass Culture and Popular Memory," Eileen R. Meehan, ""Holy Commodity Fetish , Batman!": The Political Economy of a Commercial Intertext," and Bill Boichel, "Batman Commodity as Myth," all three essays are in Roberta E. Pearson and William Uricchio eds., *The Many Lives of Batman: Critical Approaches to a Superhero and his Media* (New York: Routledge, 1990).

[5] In 1978-79 the price of a regular comic book was forty cents. The circulation of Superman was less than 100,000 copies a month. According to Neil Harris the royalties from licensing fees for Star Wars, a comic book like series of movies the first of which was released in 1977, amounted to $60 million by the end of 1978. (Neil Harris, "Who Owns Our Myths? Heroism and Copyright in an Age of Mass Culture," in *Cultural Excursions: Marketing Appetites and Cultural Tastes in Modern America* (Chicago: University of Chicago Press, 1990), p. 245.

dimension of the character, which DC and Warner continue to cultivate. In 1983, the president of DC comics described Superman as the "first god of a new mythology: definitely American, not borrowed, wholly our own." Although Superman may not be the first god used to turn a profit he is, as Neil Harris has pointed out, the first to be privately owned. In 1988, on the occasion of Superman's fiftieth anniversary, *Time* magazine featured the character on its front cover. In the accompanying article, hagiographer Otto Friedrich, praised Superman for embodying "that nebulous thing known as American character." Appropriately, Friedrich compared Superman to another product, Classic Coke, to explain his position in the market. Americans regard Superman as "the real thing" because they have consumed so many of his products.[6]

Warner's followed *Superman* with the 1989 release, *Batman*, promoting the movie as a celebration of Batman's fiftieth anniversary. The film grossed $250 million at theaters and was the year's highest earning box office feature. In 1989-90 licensed Batman merchandise enjoyed retail sales of over $500 million. Warner generated even more profits from the Batman movie through a sound track album and an album of music featured in the film by major recording artist Prince. Warner Books published a paperback novel version of the movie and DC brought out a series of Batman

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[6] Jenette Kahn, president of DC comics, quoted in Neil Harris, "Who Owns Our Myths?," p. 236. Otto Friedrich, "Up, Up and Awaaay!!!," *Time*, 131 (March 14, 1988), pp. 66-74.

graphic novels, comic art format paper bound books printed on glossy paper. The company then rush released the movie on video to catch the lucrative Christmas market. Three years after the Batman movie's release estimates put the total revenue from its licensed products at one billion dollars.[7]

Warner continues to merchandise the comic book superheroes it owns. In 1990, the company spent a previously unheard of six million dollars on a two hour premiere for a television series featuring the Flash, hoping to recoup its investment through product licensing. Although this ventured failed, Warner's commitment to comic book superheroes remains firm. The company released a second Batman movie in the summer of 1992. Warner is not alone in marketing comic art figures. Other heavily promoted comic art figures include the Teenage Mutant Ninja Turtles, a set of characters who began life in 1984 as a satirical jibe at mainstream comic book heroes in a comic book published by creators Kevin Eastman and Peter Laird at a cost of $1,200, and who by 1990 had sold $650 million of merchandise.[8]

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[7] Goulart, p. 309; N.R. Kleinfield, "Cashing in on a Hot New Brand Name," *New York Times*, April 29, 1990, Section 3, pp. 1. According to the April 27, 1992 edition of the television show "Entertainment Tonight" Batman merchandize from the first film had sales of over one billion dollars worldwide by spring 1992.

[8] Tom Shales, "TV Previews: 'The Flash': Comic Caper With Zip," *Washington Post*, September 20, 1990, pp. D1, D12; Goulart, p. 303; Kleinfield, p. 1. There are comic art commodities for all tastes and expenses. At the end of 1991 Sotheby's held their first auction of rare comic art collectibles. Comic books sold for up to $38,000. *Wall Street Journal*, September 10, 1991, Section C, p. 1; New York *Times*, October 27, 1991, Section H, p. 37.

In 1991 *Washington Post* writer, Peter Carlson, experienced a sensory overload of these licensed Batman-Mutant products in a North Virginia mall and concluded that during the Reagan presidency American society had commercialized everything.[9] But these recent uses of character licensing and the huge sales of merchandise are the logical and triumphant outcome of an almost century long relationship between comic art characters, consumers, and licensed products in the marketplace. Comic art blanketed American culture throughout the twentieth century. In American cities at the turn of the century, artists drew on European traditions of graphic narrative and the social conditions created by the cities, to concoct a new type of art form, the comic strip. These comic strips, which featured individual characters personifying humorous types, helped increase the circulation of city based newspapers in the 1890s. In the early 1900s, feature syndicates sold comic strips to newspapers across the country and established their characters as nationally recognized images.

Richard Outcault used this national renown to license Buster Brown to the manufacturers of a wide array of products, most notably shoes and textiles. Buster Brown demonstrated the worth of a comic strip character as a marketable commodity and other artists, and copyright holders, licensed their characters. The success of comic art

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[9] Peter Carlson, "It's an Ad Ad Ad Ad World," *Washington Post Magazine*, November 3, 1991, p. 17.

products and the high readership of comic strips, revealed by a Gallup survey in 1930, led advertisers to adopt the comic art style. Advertisers believed that comic art, particularly the use of word balloons, evoked a sense of intimacy among readers as they saw themselves as looking into or listening to a private world. In the 1930s advertisers used comic art techniques to create desirable images about their products and so create a demand for them. If these advertisers mostly eschewed the use of comic strip characters, those characters generated a consumerist way of life in other fashions.

In the 1920s and 1930s, many comic strips embraced middle-class domestic life as their theme. In most of these strips, commodities were part of the backdrop against which the story was played out. Many of these strips demonstrated appropriate ways to incorporate consumer commodities into middle-class lives. "Gasoline Alley's" focus on automobiles, the leading consumer commodity of the 1920s, epitomized the comic strip commentary on consumption. But one strip "Winnie Winkle," highlighted the consumption and display of products. Although ameliorated by author Martin Branner's irony, Winnie Winkle was a character awash in consumer desire. Branner transformed his uncertainty about a growing consumer culture into entertainment and sold it as a commodity in the form of a nationally circulated comic strip.

Prompted by the success of comic art advertisements and the

continued recognition accorded to comic strip characters, advertisers assembled comic strips into reprint comic books, which were given away as premiums. M.C. Gaines, one of those associated with the manufacture of the comic book premiums, discovered that the books attracted buyers at newsstands and began to produce them as saleable commodities. Comic books sales increased dramatically after the introduction of a new type of character best exemplified by Jerry Siegel's and Joe Shuster's Superman. The combination of book form and superhero created a new and extraordinary profitable market for comic art. This market differed from commercial comic strip production in several ways. Corporations, rather than artists, owned the superhero characters and they licensed their use in a wide range of products. Superman was the most popular comic book character and the most widely licensed. This extensive licensing promoted consumerism as a way of life and during the Second World War, DC comics, Superman's owners, projected this vision as the motivation for citizen's armed defense of America. In the 1940s Superman, and DC's other superheroes, fostered an American way of life built around a consumer culture through comic books, toy ray-guns, decoder rings, radio programs, and war bond drives.

The abundance of comic art and other licensed merchandize, observed by Peter Carlson, is not solely the result of aggressive marketing in the 1980s. Nor is comic art simply a reflection of the commercialization of American society. Comic strips transmitted

commercialized urban leisure to the rest of the country at the turn-of-the-century. Comic strips and comic books are both commodities and advertisements for the values and practices of consumer culture. Licensed comic art characters such as Buster Brown, Superman, and Batman equate the purchase of commodities with entertainment thereby naturalizing consumption as leisure. Teenage Mutant Ninja Turtle breakfast cereal, Batman sheets, and Buster Brown shoes and Superman tee-shirts, bind Americans to a concept of entertainment as commerce through everyday practices of eating, sleeping, and wearing clothes. In this manner comic art helped create a consumer culture.

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APPENDICES

APPENDIX 1

Circulation of Newspapers Examined

Newspaper	City	1901	1903	1908	1913
ALABAMA					
Age Herald	Birmingham	7,174	8,000	26,613 *	24,000 *
Register	Mobile	5,000	5,000	9,000 *	17,917 *
Advertiser	Montgomery	10,975	14,625	20,553 *	20,015
ARIZONA					
Ar. Republican	Phoenix	5,083	6,014	6,519	6,926
Daily Citizen	Tucson	1,475	1,950	3,952 *	3,017
ARKANSAS					
Ark. Democrat	Lt. Rock	4,500	6,528	9,402 *	12,017
Ark. Gazette	Lt. Rock	8,000	9,151	18,750	35,000
CALIFORNIA					
L.A. Examiner	L Angeles	-	55,000 *	70,00 *	140,506 *
L.A. Herald	L Angeles	24,501	31,051 *	30,000 *	113,257
L.A. Times	L Angeles	39,224	51,097	76,741 *	97,440 *
Union	Sacramento	8,100	7,850	11,993 *	12,817 *
S.F. Chronicle	S Fran	91,000	93,569 *	70,000 *	100,000 *
S.F. Examiner	S Fran	109,452	144,260 *	167,500 *	243,075 *
COLORADO					
Evening Post	Denver	31,801	43,009 *	83,407 *	100,620 *
Gazette	Col Springs	7,277	8,220	14,350 *	5,032
R Mount. News	Denver	35,675	66,200 *	85,818 *	56,162 *
CONNECTICUT					
Courant	Hartford	10,000	10,350	13,500	16,798
Times	Hartford	15,949	16,172	19,592	24,054
Register	New Haven	11,594	13,612	15,523	16,059
DELAWARE					
Every Evening	Wilmington	9,450	10,811	10,000	10,926
Evening Jour.	Wilmington	5,740	6,024	10,213	15,479
DISTRICT OF COLUMBIA					
Evening Star	Washington	33,468	34,234	37,395 *	53,651 *
Wash. Herald	Washington	-	-	28,826	30,509 *
Wash. Post	Washington	50,000	41,288	40,000 *	54,000 *
Wash. Times	Washington	19,648	28,000	42,837	39,224

FLORIDA								
Fl Times Union	Jacksonville	5,000	5,000		14,731	*	25,684	*
GEORGIA								
Atl Constit	Atlanta	24,500	24,500	*	42,928	*	45,000	*
Atl Journal	Atlanta	32,190	34,653	*	55,927	*	56,377	*
Chronicle	Augusta	6,200	8,533	*	6,500	*	9,212	*
Morning News	Savannah	10,000	10,000		8,000		18,403	
Georgian	Atlanta	-	-		29,313		79,800	*
IDAHO								
Daily Statesman	Boise	2,689	3,401		5,804	*	12,640	*
ILLINOIS								
American-Exam	Chicago	300,000	480,000	*	567,298	*	511,820	*
Inter Ocean	Chicago	62,831	79,632	*	108,500	*	110,000	*
Daily News	Chicago	279,489	294,147		326,976		410,000	
Record Herald	Chicago	110,000	201,078		195,228	*	236,825	*
Daily Tribune	Chicago	125,000	175,000	*	319,781	*	558,398	*
St. Journal	Spring.	4,250	4,505		6,424	*	10,678	*
St. Register	Spring.	5,000	3,500		11,176	*	13,429	*
INDIANA								
Journal	India.	12,612	12,439	*	-		-	
Sentinel	Indianapl.	21,450	47,243	*	-		-	
Star	Indianapl.	-	-		66,545		92,307	*
News	Indianapl.	51,000	68,269		82,543		107,729	
IOWA								
Register	Des Moines	9,702	32,500		26,266	*	50,821	*
Times Journal	Dubuque	10,943	16,516		13,480	*	14,000	
Journal	Sioux City	15,166	19,312		10,000		20,000	*
KANSAS								
Daily Globe	Atchison	4,000	5,200		6,267		6,683	
Gazette	Emporia	1,500	1,600		2,836		3,300	
Times	Leavenworth	8,900	12,000		13,295		7,641	
Daily Capital	Topeka	13,427	15,628	*	26,462	*	33,042	*
State Journal	Topeka	13,473	13,342		17,173	*	20,598	*
KENTUCKY								
Courier Journal	Louisville	34,000	34,000	*	44,750	*	51,241	*
LOUISIANA								
Daily Picayune	N Orleans	32,000	32,000		40,000		35,000	*
Times Democrat	N Orleans	37,500	37,500		30,000		34,252	*

MAINE							
Kennebec Jour.	Augusta	4,016	5,076		8,721	11,171	
Daily News	Bangor	8,322	8,420		11,491	13,380	
Evening Jour.	Lewiston	6,752	6,643		8,139	10,600	
Eastern Argus	Portland	5,259	5,183		5,248	6,790	
MARYLAND							
American	Baltimore	54,605	58,803	*	91,182 *	109,290	*
Sun	Baltimore	56,980	66,980		84,138	86,381	*
MASSACHUSETTS							
American	Boston	-	-		300,000 *	315,712	*
Daily Advert.	Boston	24,620	23,170		32,672	5,448	
Daily Globe	Boston	258,700	283,753	*	320,634 *	289,068	*
Herald	Boston	100,000	100,000		175,000 *	93,000	
Morning Jour.	Boston	53,105	65,000		110,556 *	50,000	
Post	Boston	122,196	169,520	*	231,557 *	303,926	*
Ev Transcript	Boston	24,240	24,569		29,186	29,052	
Berk. Eagle	Pittsfield	4,572	5,375		8,288	12,781	
D. Republican	Springfield	13,646	14,606		17,265	15,973	
MICHIGAN							
Free Press	Detroit	51,315	51,260		58,269 *	125,000	*
News	Detroit	41,471	53,456	*	68,043 *	124,190	*
Herald	Gr. Rapids	11,097	12,775		12,500 *	12,500	*
MINNESOTA							
News Tribune	Duluth	9,500	11,643		19,624 *	24,006	*
Journal	Minneapolis	47,454	57,285	*	72,483 *	92,263	*
Morning Tribune	Minneapolis	45,420	60,457	*	79,470 *	165,118	*
Pioneer Press	St. Paul	30,353	31,281		34,934 *	61,743	*
MISSISSIPPI							
Democrat	Natchez	1,200	1,500		2,250 *	4,150	
Herald	Vicksburg	4,400	-		-	2,000	
MISSOURI							
Star	Kansas Cty	100,000	111,222		140,887	198,209	
Globe Democrat	St Louis	110,288	155,000	*	160,000 *	173,197	*
Post Dispatch	St Louis	157,038	204,209	*	262,161 *	333,207	*
Republic	St Louis	88,836	115,539	*	125,581 *	92,946	*
MONTANA							
Standard	Anaconda	14,184	14,704	*	14,075 *	15,000	*
Independent	Helena	6,298	6,298	*	6,300	5,880	

(**Appendix 1 continued**)

NEBRASKA								
State Journal	Lincoln	16,000	16,000		12,500		16,205	
World Herald	Omaha	29,700	29,069	*	39,264	*	46,711	*
NEVADA								
State Journal	Reno	1,200	1,200		5,600		5,634	
NEW HAMPSHIRE								
Evening Monitor	Concord	2,511	2,511		2,500		2,557	
Union	Manchester	12,893	15,310		16,000		24,811	
NEW JERSEY								
Advertiser	Newark	21,015	-		-		-	
Evening News	Newark	46,042	51,799		67,764		74,444	
Star	Newark	-	-		-		44,949	
True American	Trenton	5,285	5,405		5,000		-	
NEW MEXICO								
Citizen	Albuquerque	1,800	1,800		1,800		-	
Journal	Albuquerque	1,800	2,003		4,000		7,608	*
New Mexican	Santa Fe	1,030	1,350		1,100		1,730	
NEW YORK								
Evening Journal	Albany	17,242	17,521		16,486		17,266	
Daily Eagle	Brooklyn	50,000	65,000		80,000	*	-	
Morning Express	Buffalo	61,640	56,816		50,000		50,598	
Democrat Chron.	Rochester	21,234	24,470		39,792	*	57,823	
Union Advert.	Rochester	19,197	18,578		25,356		39,051	
NEW YORK CITY								
New York Herald		245,000	245,000	*	200,000	*	200,000	*
New York Journal/American		600,000	800,000	*	700,000	*	690,889	*
New York News		125,000	95,000		-		-	
New York Press		100,000	100,000	*	100,000	*	110,869	
New York Times		-	100,000		150,000		318,274	
New York Tribune	75,000	75,000		87,000		50,446		
New York World		450,000	450,000	*	465,685	*	460,000	*
NORTH CAROLINA								
Gazette News	Asheville	-	1,800		4,500	*	4,578	*
Observer	Charlotte	4,500	5,500		11,250		16,923	*
News & Chron.	Raleigh	6,400	8,086		12,274		18,000	
Morning Star	Wilmington	2,650	2,650		3,200		4,474	
NORTH DAKOTA								
Tribune	Bismarck	850	850		1,500		4,468	
Forum	Fargo	3,061	4,069		7,382		9,684	
Herald	Grand Forks	3,995	5,031		8,154		12,000	

OHIO								
Commercial Trib	Cincinnati	59,494	62,305		59,813	*	28,919	*
Enquirer	Cincinnati	183,000	183,000	*	175,000	*	200,000	*
Plain Dealer	Cleveland	45,000	59,275	*	87,500	*	164,712	*
Press	Cleveland	100,385	127,231		156,359		178,579	
State Journal	Columbus	18,291	21,156	*	31,000	*	30,170	*
OKLAHOMA								
State Capital	Guthrie	12,104	19,868		21,055		-	
Oklahoman	Okl City	1,250	1,250		25,863	*	43,647	*
Daily Phoenix	Muskogee	1,600	1,600		4,677		13,109	
OREGON								
Daily Journal	Portland	-	8,143	*	29,118	*	52,443	*
Oregonian	Portland	29,000	33,950		43,000	*	71,122	*
Statesman	Salem	3,000	2,500		3,000		2,871	
PENNSYLVANIA								
Patriot	Harrisburg	7,800	7,150		10,859		19,808	
Evening Bull.	Philadel.	127,106	142,597		241,929		351,577	
Inquirer	Philadel.	167,883	156,368	*	197,935	*	275,903	*
Sunday Item	Philadel.	184,796	205,146		-		-	
North American	Philadel.	139,883	125,000	*	140,000	*	171,660	*
Press	Philadel.	125,000	92,952		132,334	*	160,000	*
Public Ledger	Philadel.	65,000	90,000		100,000		105,000	
Record	Philadel.	157,518	169,532		142,082	*	142,174	
Dispatch	Pittsburgh	72,860	72,860	*	73,888	*	70,000	*
Post	Pittsburgh	55,092	54,737	*	70,000	*	77,347	*
RHODE ISLAND								
Evening Times	Pawtucket	15,000	16,193		18,073		21,459	
Journal	Providence	15,000	18,351		25,400		34,861	
Evening Bull.	Providence	32,500	36,476		45,306		49,415	
SOUTH CAROLINA								
News & Courier	Charleston	7,500	7,500		10,500		11,250	
State	Columbia	4,963	6,346		14,142		19,033	*
SOUTH DAKOTA								
Argus Leader	Sioux Falls	3,822	8,369		8,282		10,088	
TENNESSEE								
Daily Times	Chattanooga	20,000	21,534		20,00		19,500	
Journal & Trib	Knoxville	11,255	9,236	*	15,594	*	16,300	*
Commercial App	Memphis	29,475	37,213	*	60,285	*	94,778	*
American	Nashville	14,221	19,052	*	24,812	*	-	

(**Appendix 1 continued)**

Banner	Nashville	16,371	18,400		36,109		50,780	
TEXAS								
Morning News	Dallas	33,897	57,976		67,480	*	49,046	*
Post	Houston	19,560	22,150	*	28,500	*	33,625	*
Express	San Antonio	-	-		21,000		30,000	
UTAH								
Desert News	Salt L City	4,578	5,545		8,478		17,781	
Salt L Tribune	Salt L City	14,150	14,150		16,411		35,919	*
VERMONT								
Free Press	Burlington	4,614	4,683		8,348		9,814	
Daily Herald	Rutland	3,000	3,300		4,342		5,000	
VIRGINIA								
Gazette	Alexandria	1,200	1,200		1,000		1,600	
Virginian Pilot	Norfolk	10,386	11,715		14,852	*	32,358	*
Times Dispatch	Richmond	10,500	10,500	*	28,500	*	33,000	*
WASHINGTON								
Post Intell.	Seattle	14,000	30,000		39,500	*	42,162	*
Daily Times	Seattle	24,334	35,882	*	71,857	*	81,786	*
Spokesman Rev.	Spokane	11,274	15,988	*	32,395	*	51,256	*
Daily Ledger	Tacoma	8,650	14,195		25,688		27,000	*
WEST VIRGINIA								
Register	Wheeling	14,800	14,800		13,100	*	12,341	*
WISCONSIN								
State Journal	Madison	1,800	3,334		5,143		9,244	
Journal	Milwaukee	24,982	34,504		54,503		72,399	
Sentinel	Milwaukee	23,000	62,654	*	42,414	*	50,000	*
WYOMING								
State Tribune	Cheyenne	1,200	2,400		4,987		4,783	
TOTAL		7,110,914	8,489,324		10,040,861		11,980,973	

Circulation Figures are for Sunday editions where given; otherwise for aggregate daily sales. Figures from *N.W. Ayer & Son's American Newspaper Annual*. Philadelphia: N.W. Ayer & Son. (1913 not available 1915 used.) Some information from *Dauchy Co.'s Newspaper Catalogue*. New York: Dauchy Co., 1909.

* = Sunday Comic strips

APPENDIX 2

Circulation of Newspapers Examined With Daily Comic Strips

Newspaper	City	1908	1913
ALABAMA			
Age Herald	Birmingham		16,500
Register	Mobile		14,585
ARIZONA			
Ar Republican	Phoenix		6,391
Daily Citizen	Tucson		3,017
ARKANSAS			
Ark Democrat	Lt Rock		12,017
Ark Gazette	Lt Rock		24,045
CALIFORNIA			
LA Examiner	Los Angeles	40,000	73,901
LA Herald	Los Angeles		113,257
LA Times	Los Angeles		57,688
Union	Sacramento		12,817
SF Chronicle	S. Francisco	50,000	94,265
SF Examiner	S. Francisco	105,607	124,546
COLORADO			
Evening Post	Denver		73,269
R Mountain News	Denver		34,823
DELAWARE			
Evening Journal	Wilmington		15,479
DISTRICT OF COLUMBIA			
Evening Star	Washington		72,803
Wash Herald	Washington		30,509
Wash Times	Washington		43,106
FLORIDA			
Fl Times Union	Jacksonville		22,808
GEORGIA			
Atl Journal	Atlanta		48,273
Georgian	Atlanta		52,261
IDAHO			
Daily Statesman	Boise		12,798

(Appendix 2 continued)

ILLINOIS			
American-Exam	Chicago	160,571	378,941
Daily News	Chicago		410,000
Ill St Journal	Springfield		15,014
Ill St Register	Springfield		19,121
INDIANA			
Star	Indianapolis		81,263
IOWA			
Register	Des Moines		69,266
Times Journal	Dubuque		12,981
KANSAS			
State Journal	Topeka		20,598
KENTUCKY			
Courier Journal	Louisville		28,400
LOUISIANA			
Daily Picayune	New Orleans		19,000
Times Democrat	New Orleans		22,400
MARYLAND			
American	Baltimore		81,982
Evening Sun	Baltimore		51,285
MASSACHUSETTS			
American	Boston	300,000	389,944
Daily Globe	Boston		228,460
Morning Journal	Boston	110,556	50,000
Post	Boston		463,578
Berk Eagle	Pittsfield		12,781
MICHIGAN			
Free Press	Detroit		100,423
News	Detroit		173,893
Herald	Grand Rapids		36,120
MINNESOTA			
Journal	Minneapolis		97,408
Morning Tribune	Minneapolis	102,385	116,798
Pioneer Press	St Paul		52,972
MISSISSIPPI			
Clarion Ledger	Jackson		8,064
MISSOURI			

(Appendix 2 continued)

Globe Democrat	St Louis		135,652
Post Dispatch	St Louis	158,988	170,660
Republic	St Louis		102,647
MONTANA			
Standard	Anaconda		11,009
Independent	Helena		5,486
NEBRASKA			
World Herald	Omaha		60,620
NEVADA			
State Journal	Reno		5,634
NEW JERSEY			
State Gazette	Trenton		10,653
NEW MEXICO			
Journal	Albuquerque		7,608
NEW YORK			
Evening Journal	Albany		17,266
Union Advert.	Rochester		39,051
Post Standard	Syracuse		52,002
NEW YORK CITY			
New York Evening	Journal	700,000	782,249
New York Evening	World	395,288	403,787
New York Journal/	American	300,000	293,784
NORTH CAROLINA			
Gazette News	Asheville		4,578
News & Chron	Raleigh		18,000
NORTH DAKOTA			
Tribune	Bismarck		4,460
Evening Times	Grand Forks		9,300
OHIO			
Commercial Trib	Cincinnati		56,103
Enquirer	Cincinnati		52,731
Press	Cleveland		178,579
State Journal	Columbus		52,292
OKLAHOMA			
Daily Phoenix	Muskogee		12,484
Daily World	Tulsa		12,511

(Appendix 2 continued)

OREGON			
Daily Journal	Portland		47,600
Statesman	Salem		2,871
PENNSYLVANIA			
Patriot	Harrisburg		19,808
Evening Bull.	Philadelphia		351,577
Inquirer	Philadelphia		190,874
North American	Philadelphia		171,660
Dispatch	Pittsburgh		62,873
Post	Pittsburgh		51,893
RHODE ISLAND			
Evening Times	Pawtucket		21,459
SOUTH CAROLINA			
State	Columbia		19,033
TENNESSEE			
Journal & Trib	Knoxville		16,300
Banner	Nashville		50,780
TEXAS			
Post	Houston		28,944
Express	San Antonio		20,000
UTAH			
Salt L Tribune	Salt L City		18,847
VIRGINIA			
Virginian Pilot	Norfolk		25,452
Times Dispatch	Richmond		21,921
WASHINGTON			
Post Intell	Seattle		42,162
Daily Times	Seattle		70,834
Spokesman Rev	Spokane		33,852
WISCONSIN			
State Journal	Madison		12,550
Journal	Milwaukee		92,358
Sentinel	Milwaukee		46,154
TOTAL		2,423,395	7,818,798

Figures from *N.W. Ayer & Son's American Newspaper Annual*. Philadelphia: N.W. Ayer & Son. (1913 not available 1915 used.) Some information from *Dauchy Co.'s Newspaper Catalogue*. New York: 1909.

APPENDIX 3

Population of Cities and Towns With Comic Strips

City	1903	1908[1]	1913
ALABAMA			
Birmingham		132,685	132,685
Mobile		51,521	51,521
Montgomery		38,136	
ARIZONA			
Phoenix			11,134
Tucson		13,193	13,193
ARKANSAS			
Little Rock		45,941	45,941
CALIFORNIA			
Los Angeles	102,479	319,198	319,198
Sacramento		44,696	44,696
San Francisco	342,782	416,912	416,912
COLORADO			
Denver	133,859	213,381	213,381
Colorado Springs		29,078	
DELAWARE			
Wilmington			87,411
DISTRICT OF COLUMBIA			
Washington		331,069	331,069
FLORIDA			
Jacksonville		57,699	57,699
GEORGIA			
Atlanta	89,872	154,839	154,839
Augusta	39,441	41,040	41,040
IDAHO			
Boise		17,358	17,358

[1] 1908 population figures are derived from the 1910 census as it gives a better idea of the population for that year than the 1900 census. 1913 figures are also derived from the 1910 census.

(Appendix 3 continued)

ILLINOIS			
Chicago	1,698,164	2,185,283	2,185,283
Springfield		51,678	51,678
INDIANA			
Indianapolis	169,164		233,658
IOWA			
Des Moines		86,368	86,368
Dubuque		38,494	38,494
Sioux City			47,828
KANSAS			
Topeka	33,608	43,684	43,684
KENTUCKY			
Louisville	204,731	223,928	223,928
LOUISIANA			
New Orleans			339,075
MARYLAND			
Baltimore	508,957	558,845	558,845
MASSACHUSETTS			
Boston	560,982	670,585	670,585
Pittsfield			32,121
MICHIGAN			
Detroit	285,704	465,766	465,766
Grand Rapids		112,571	112,571
MINNESOTA			
Duluth		78,446	78,446
Minneapolis	202,718	301,408	301,408
St Paul		214,744	214,744
MISSISSIPPI			
Jackson			21,262
Natchez		11,791	
MISSOURI			
St Louis	575,238	687,029	687,029
MONTANA			
Anaconda	10,770	10,134	10,134

Helena	9,453		12,515
NEBRASKA			
Omaha	102,555	124,096	124,096
NEVADA			
Reno			10,867
NEW JERSEY			
Trenton			96,815
NEW MEXICO			
Albuquerque			11,020
NEW YORK			
Albany			100,253
Buffalo			
New York City	3,437,202	4,766,883	4,766,883
Rochester		218,149	218,149
Syracuse			137,249
NORTH CAROLINA			
Asheville		18,762	18,762
Charlotte			34,014
Raleigh			19,218
NORTH DAKOTA			
Bismarck			5,443
Grand Forks			12,478
OHIO			
Cincinnati	325,902	363,591	363,591
Cleveland	381,768	560,663	560,663
Columbus	125,560	181,511	181,511
OKLAHOMA			
Oklahoma City		64,205	64,205
Muskogee			25,278
Tulsa			18,182
OREGON			
Portland	90,426	207,214	207,214
Salem			14,094
PENNSYLVANIA			
Harrisburg			64,186
Philadelphia	1,293,697	1,549,008	1,549,008
Pittsburgh	321,616	533,905	533,905

(Appendix 3 continued)

RHODE ISLAND			
Pawtucket			51,622
SOUTH CAROLINA			
Columbia			26,319
TENNESSEE			
Knoxville	32,637	36,346	36,346
Memphis	102,320	131,105	131,105
Nashville	80,855	110,364	110,364
TEXAS			
Dallas		92,104	92,104
Houston	44,633	78,800	78,800
San Antonio			96,614
UTAH			
Salt Lake City			92,777
VIRGINIA			
Norfolk		67,452	67,452
Richmond	85,050	127,628	127,628
WASHINGTON			
Seattle	80,671	237,194	237,194
Spokane	36,848	104,402	104,402
Tacoma			83,743
WEST VIRGINIA			
Wheeling		41,641	41,641
WISCONSIN			
Madison			25,531
Milwaukee	285,315	373,857	373,857
TOTAL	11,794,977	17,636,380	19,268,082

Population figures from U.S. Census 1900 and 1910. Reproduced in *World Almanac*. New York: Press Publishing Co., 1908 & 1913.

APPENDIX 4

Circulation of Newspapers Containing Buster Brown

Newspaper	City	1903	1908	
ALABAMA				
Age Herald	Birmingham	-	26,613	
Advertiser	Montgomery	-	20,553	
CALIFORNIA				
L.A. Examiner	Los Angeles	-	70,000	
L.A. Herald	Los Angeles	31,051	-	
L.A. Times	Los Angeles	-	76,741	#
S.F. Examiner	S. Francisco	-	167,500	
COLORADO				
Evening Post	Denver	-	83,407	
GEORGIA				
Atl Constitution	Atlanta	-	42,928	
Atl Journal	Atlanta	-	55,927	#
ILLINOIS				
American-Exam	Chicago	-	567,298	
Daily Tribune	Chicago	175,000	-	
IOWA				
Register	Des Moines		26,266	#
MASSACHUSETTS				
American	Boston	-	300,000	
Post	Boston	-	231,557	#
MINNESOTA				
Morning Tribune	Minneapolis	-	79,470	
MISSOURI				
Republic	St Louis	115,539	125,581	#
NEW YORK				
New York Herald		245,000	200,000	#
New York Journal/American		-	700,000	
OHIO				
Plain Dealer	Cleveland	-	87,500	

OKLAHOMA				
Oklahoman	Okl City	-	25,863	
OREGON				
Daily Journal	Portland	-	29,118	#
Oregonian	Portland	-	43,000	
TENNESSEE				
Commercial App	Memphis	-	60,285	
VIRGINIA				
Times Dispatch	Richmond	-	28,500	
WASHINGTON				
Daily Times	Seattle	-	71,857	
WEST VIRGINIA				
Register	Wheeling	-	13,100	#
TOTAL		566,590+	3,133,064	

= New York *Herald* version of Buster Brown. In 1903 only the New York *Herald* version existed.

APPENDIX 5

1903 Statistical Breakdown

Outside NY City 146 Newspapers examined in 120 locations.

New York City 10 Newspapers examined.

Representing the current 48 contiguous states & D.C.

Outside NY City 44 had comic strips.

New York City 4 had comic strips.

Outside NY City 44 had no Sunday edition.

New York City 3 had no Sunday edition.

33 locations with comic strips - in 22 states.

30.3% of all papers examined had comic strips.

43.5% of all Sunday newspapers examined had comic strips.[2]

According to the 1900 census the population of locations with comic strips equalled 11,747,977 or 15.45% of the U.S. population.

1903 Market coverage in terms of percentage of total locations where newspapers published comic strips: Hearst 60.6%; World Color Co. 30%; McClure's 27%; Hirt 18%; *Herald* 12%; *World* 9%. Coverage of market expressed as percentage of potential readership in locations where newspapers published comic strips: Hearst 70%; World Color Co. 22%; McClure's 43%; Hirt 21.5%; *Herald* 48%; *World* 38.25%. The latter set of figures seem skewed because the *Herald*, the *World*, and McClure's percentages are boosted by coverage of New York and Hirt's figure is boosted by coverage of Chicago. New York represented 30.33% of the potential audience for comic strips. Chicago represented 15% of that audience.

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[2] These figures includes three papers not examined but known to carry comic strips - the Los Angeles *Examiner*, the Chicago *American*, and the Denver *Evening Post*.

APPENDIX 6

1908 Statistical Breakdown

Outside NY City 151 Newspapers examined in 104 locations.

New York City 8 Newspapers examined.

Representing the current 48 contiguous states & D.C.

Outside NY City 79 had comic strips.

New York City 4 had comic strips.

Outside NY City 43 had no Sunday edition.

New York City 4 had no Sunday edition.

50 locations with comic strips - in 33 states = 62%

increase in locations with strips over 1903.

52% of all newspapers examined had comic strips.

74% of all Sunday newspapers had comic strips.[3]

Almost 100% increase over 1903 of papers with comic

strips.

Outcault's *Buster Brown* in 16 papers in 16 locations.

NY *Herald's Buster Brown* in 8 papers in 3 locations other than Outcault's.

Versions of *Buster Brown* in 16% of locations with Sunday papers.

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[3] This figure includes 4 Saturday editions for papers that had no Sunday edition but ran Sunday strips on Saturday. Without these papers figure would be 70.5%. This figure, as well as all the total figures, includes four papers not examined but known to carry comic strips - the Los Angeles *Examiner*, the Chicago *American*, the Boston *American*, and the Denver *Evening Post*.

Sambo and His Funny Noises in 13 papers.

Little Nemo in 7 papers.

According to the 1900 census the population of locations with comic strips equalled 12,896,782 or 17% of the U.S. population.

According to the 1910 census the population of locations with comic strips equalled 17,636,388 or 19.18% of the U.S. population.

5 papers in 4 locations (San Francisco, Boston, St Louis, and Minneapolis) had daily comic strips.

In 1908 the coverage of market expressed as percentage of potential readership in locations where newspapers published comic strips was: Hearst 66%; World Color Co. 44.1%; McClure's 57.79%; *Herald* 51.8%; *World* 38.75%. The Hirt syndicate had disappeared. Syndicates established by the Philadelphia *Inquirer* and the Chicago *Tribune* covered 15.34% and 16.19% of the market respectively.

APPENDIX 7

1913 Statistical Breakdown

Outside NY City 156 Newspapers examined in 107 locations.[4]

New York City 12 Newspapers examined.

Representing the current 48 contiguous states & D.C.

Outside NY City 110 had comic strips - 78 with Sunday & 91 with daily.[5]

New York City 4 had comic strips - 3 with Sunday & 3 with daily.[6]

Outside NY City 38 had no Sunday edition.

New York City 4 had no Sunday edition.

77 locations with comic strips - in 43 states = 50% increase in locations with strips over 1908.

69% of all newspapers examined had comic strips.

65.9% of all Sunday newspapers had comic strips.

25% increase over 1908 of papers with comic strips of

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[4] This figure, as well as all the total figures, includes five papers not examined but known to carry comic strips - the Los Angeles *Examiner*, the Chicago *American*, the Boston *American*, and the Denver *Evening Post* and the Atlanta *Georgian*.

[5] 59 with Sunday and Dailies, 32 with only Dailies, 19 with only Sundays.

[6] One with both Sunday and dailies, two with only Dailies, two with only Sundays.

some sort.

According to the 1910 census the population of locations with comic strips equalled 19,268,082 or 21% of the U.S. population.

Sunday Strips[7]

Sambo and His Funny Noises in 8 papers.

Little Nemo in 19 papers.

Daily Strips

Mutt and Jeff in 21 papers.

Home Wanted By A Baby in 10 papers.

S'Matter Pop in 9 papers.

Polly and Her Pals in 8 papers

Scoop in 7 papers.

Bringing Up Father in 7 papers.

Doings of the Van Loons in 5 papers.

Mrs Worry in 4 papers.

Keeping Up With The Jones in 4 papers.

Private Conscience in 5 papers.

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[7] Hearst published "Buster Brown" in the magazine section of his papers in 1913.

Fig. 1.1
Walter McDougall, "The Royal Feast of Belshazzar Blaine and the Money Kings," *New York World*, October 30, 1884.

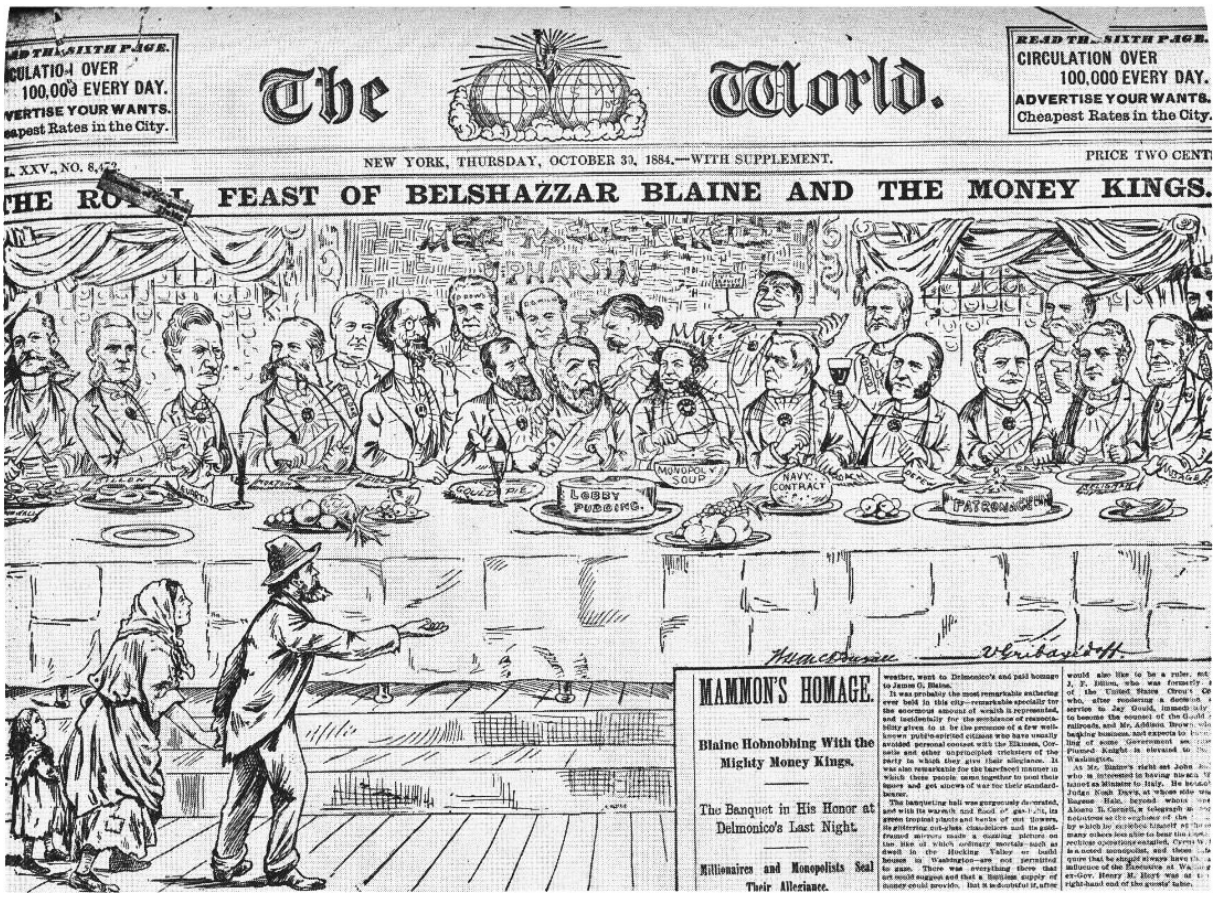

The World.
CIRCULATION OVER 100,000 EVERY DAY.
ADVERTISE YOUR WANTS.
Cheapest Rates in the City.
NEW YORK, THURSDAY, OCTOBER 30, 1884.—WITH SUPPLEMENT.
PRICE TWO CENTS
FEAST OF BELSHAZZAR BLAINE AND THE MONEY KINGS.
MONOPOLY SOUP
NAVY CONTRACT
LOBBY PUDDING.
PATRONAGE
MAMMON'S HOMAGE.
Blaine Hobnobbing With the Mighty Money Kings.
The Banquet in His Honor at Delmonico's Last Night.
Millionaires and Monopolists Seal Their Allegiance.

Fig. 1.2
Puck, 1 (March 1877), cover.

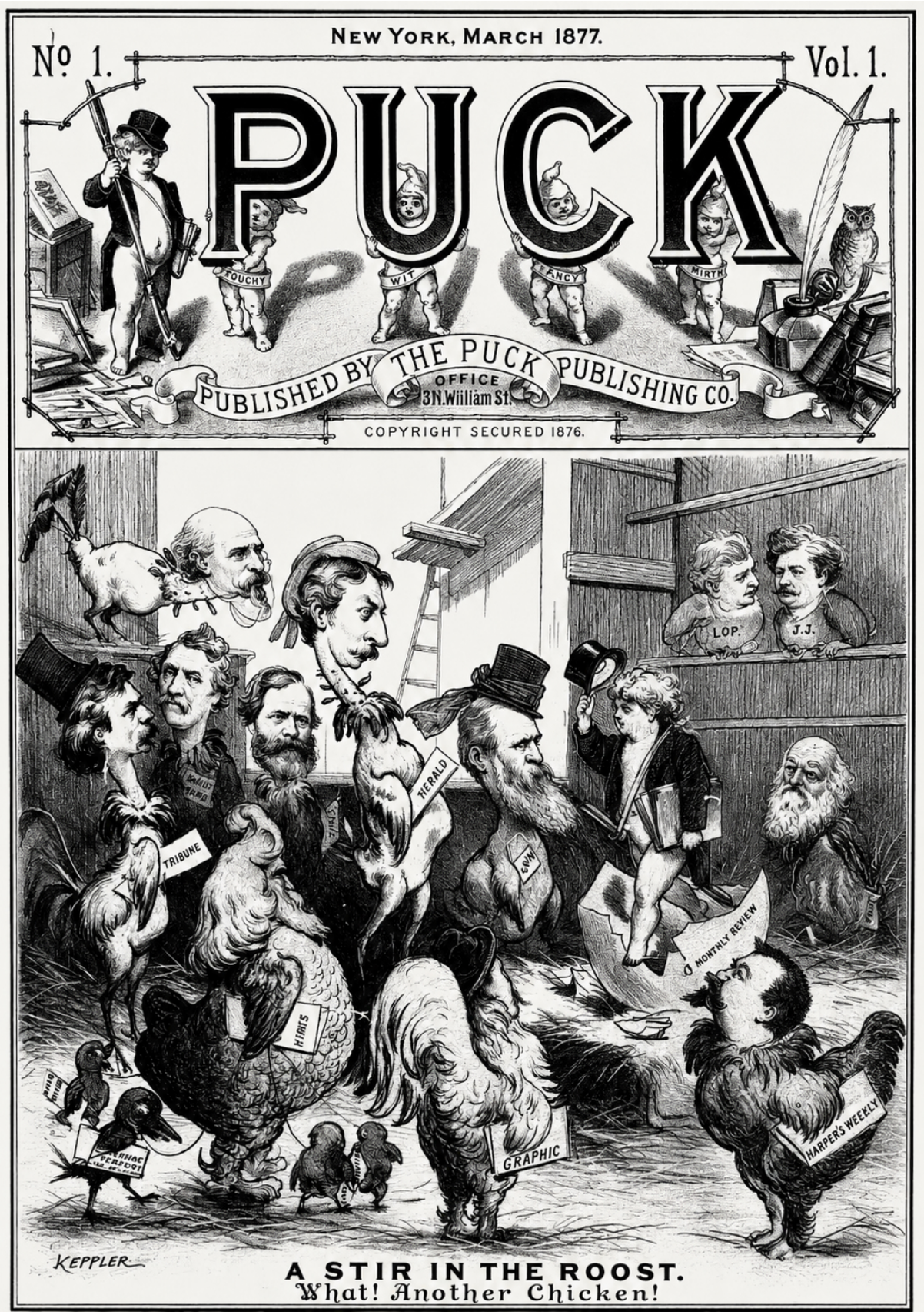
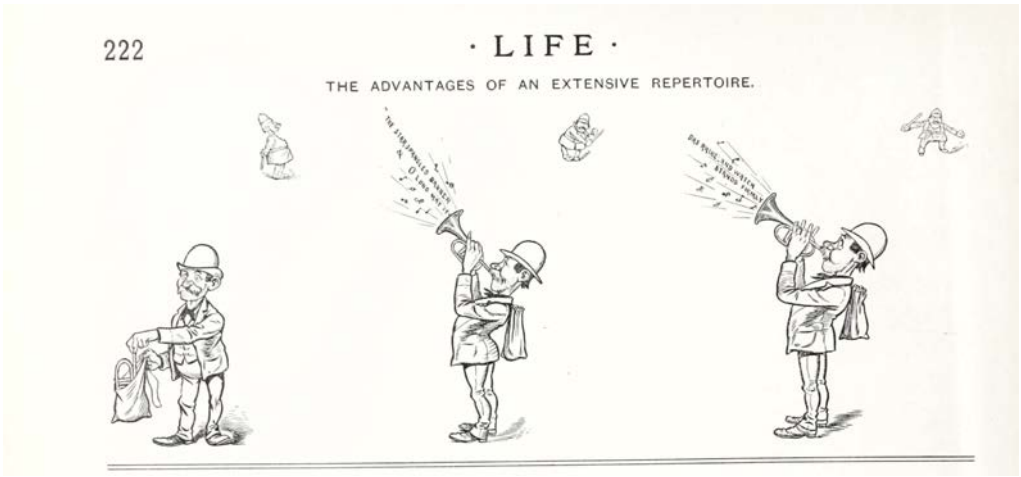


Fig. 1.3
Franklin Morris Howarth, "The Advantages of an Extensive Repertoire," *Life*, 20 (October 20, 1892), pp. 222-223.



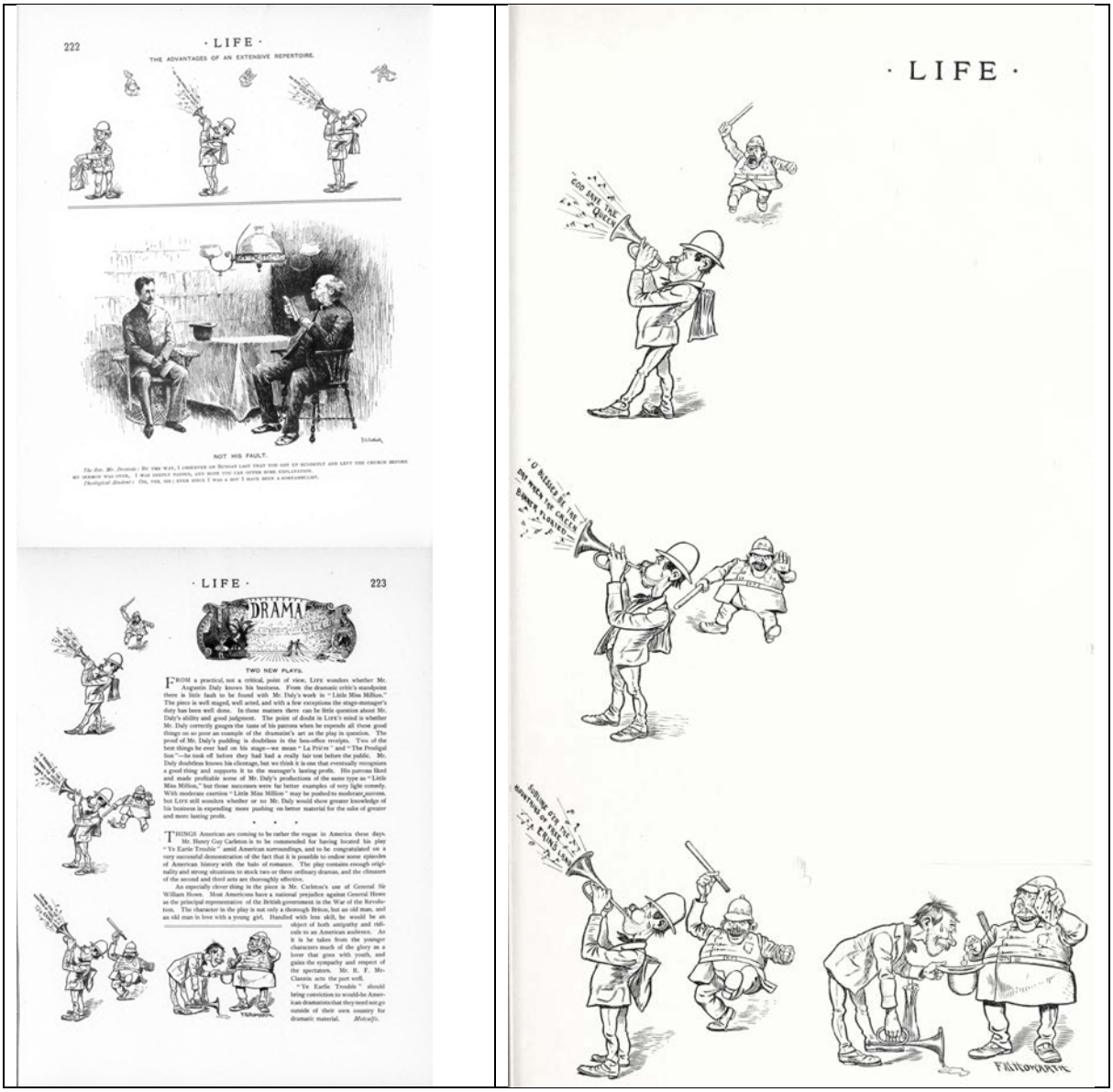
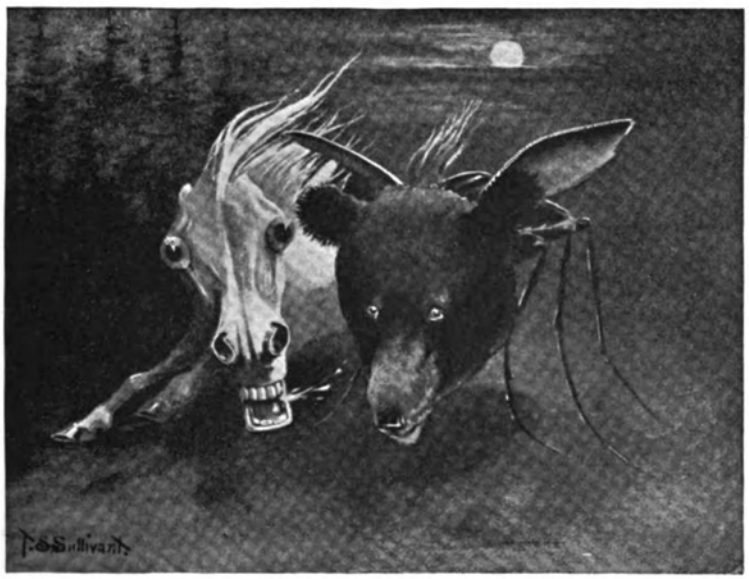


Fig. 1.4
Albert Dodd Blashfield, "A Thanksgiving Study," *Life*, 14 (November 21, 1889), p. 287.



A NIGHTMARE AND A BUGBEAR.

American stories (which delighted so many magazine readers) into a volume entitled "Gerald Ffrench's Friends" (Longmans). The one which it best pleases us to remember is "The Old Man from the Old Country," a sympathetic study of a delightfully-humorous old character.

Other notable books of fiction are Mary Agnes Tincker's "Two Coronets" (Houghton); "The Romance of Dollard," by Mary H. Catherwood (Century Co.); Mary Hallock Foote's "Last Assembly Ball" (Houghton); and that excellent book for children, Andrew Lang's "Blue Fairy Book" (Longmans).

Droch.

NEW BOOKS.

NOTRE-DAME DE PARIS. Illustrated. By Victor Hugo. Translated by A. L. Alger. Two volumes in one. Boston: Estes & Lauriat.
Three Vassar Girls in Russia and Turkey. By Elizabeth W. Champney. Boston: Estes & Lauriat.
Zig-Zag Journeys in the British Isles. By H. Butterworth. Boston: Estes & Lauriat.
The Knockabout Club in Spain. By Fred. A. Ober. Boston: Estes & Lauriat.
The Red Mountain of Alaska. Illustrated. By Willis Boyd Allen. Boston: Estes & Lauriat.
The Earl's Return. Illustrated. By Owen Meredith. Boston: Estes & Lauriat.
Chatterbox. 1889-90. Boston: Estes & Lauriat.
Feathers, Furs, and Fins; or, Stories of Animal Life for Children. Illustrated. Boston: Estes & Lauriat.
Little Ones' Annual. Illustrated. Boston: Estes & Lauriat.
Queen Hildegarde. By Laura E. Richards. Boston: Estes & Lauriat.

IT ALL DEPENDED ON TIM.

"BY the way, Bridget," said Mrs. Bland, the other morning, "how old are you?"

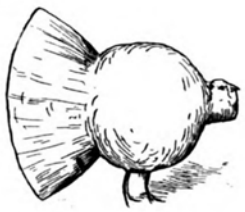
"Shure, mim," said Bridget, as she poured three gallons of kerosene on a piece of wood two inches square in the stove, "I wuz just siven months older than me brother Tim, and if he lives till next October I'll be twinty-four."

"THE magic of a name cannot be felt by one who does not understand its spell," said Boggs, as he looked at the hieroglyphic brag of a forgotten Pharaoh.

A SCHOOL EPISODE.

I CHID a lad who said,
"My nose is blew;"
But he remarked, in truth
it must be told:
"Dear teacher, I alluded to
its hue;
Not blown, I meant to say,
but blue with cold."

A THANKSGIVING STUDY.



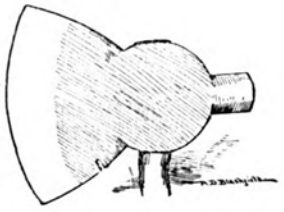


Fig. 1.5
Albert Dodd Blashfield, "The Involution of the Messenger Boy," *Life*, 18 (December 17, 1891), p. 360.

360 · LIFE ·

THE INVOLUTION OF THE MESSENGER BOY.

He: I MUST SAY I NEVER HAD ANY PARTICULAR YEARNING AFTER HEAVEN.
She: YES, BUT THINK, DEAR, OF THE GLORIOUS MUSIC.
He: BUT THEN, SO FEW PEOPLE REALLY PLAY THE HARP WELL!

A MISFORTUNE OF BIRTH.

LIFE extends his heartfelt sympathy to Princess Victoria Mary, who is to marry Prince Albert Victor. LIFE has no acquaintance with Miss Teck, personally, and cannot say how much of a girl she is; but she must remember that one of the penalties of her position is in having to marry just such things as this.

MAKING A LONG STORY SHORT.

HUSBAND: What a splendid dinner you have to-night.
WIFE (*complacently*): Yes, dear, I thought it would please you.
HUSBAND: What kind of a dress are you thinking of getting?

Fig. 1.6
Hy Mayer, "The Evolution of the English Sovereign," *Life*, 24 (December 13, 1894), p. 382.

A MEETING OF THE MOTORMEN'S NATIONAL HOMICIDAL ASSOCIATION.

CHAIRMAN MAGINNIS (better known as Bill the Vampire) called the meeting to order at eight-thirty.

The first business was the election of new members. After a few names had been voted upon, Mr. Thomas Mayhem proposed that of Sikesie Gorey, a motorman, as Mr. Mayhem described him, "who had done more to promote the trade in artificial limbs than any other in the Eastern States." Mr. Gorey was elected without opposition.

Mr. Eph. Morguean proposed the name of Israel Q. Bowie, a graduate of the Cooke gang who has lately found employment on one of the Brooklyn trolley lines. Although Mr. Bowie's experience as a motorman was limited, he was elected on his proven record of three especially brutal murders.

Strong opposition was made to the election of a motorman from New Haven because there was a rumor among the members that he had once slowed up his car to permit an aged lady to crawl out from between the wheels.

Mr. Jerry Tough, of Hoboken, was expelled from the Association by a unanimous vote because there was unmistakable proof that he had permitted an infirm clergyman to get both feet on the platform-step before he started his car with a jerk.

Upon motion a contribution of five hundred dollars was voted for the defense of the Turks who are about to be prosecuted for the Armenian massacres.

An invitation for members of the Association to attend a ball of the Ignorant Drug-clerks' Mutual Aid Society was received and accepted.

The chairman then introduced Mr. Dooley Cross, whom he said was better known to the members as "The Company's Friend," because he never maimed or wounded but always killed.

Mr. Cross read an interesting paper entitled "If Nero and Caligula had lived to-day, would they have been motormen?" He conclusively proved that they would have been, for in no other position could they so well have satisfied the cravings of their gentle natures.

Mr. Quigley Mangle then read an able argument to prove that the officers of the Spanish Inquisition would not have made efficient motormen because they occasionally permitted their victims to escape alive when they might have tortured them to death.

"WELL, TOMMY, HAVE YOU LEARNED ANYTHING AT SCHOOL?" "YES, SIR; I'VE LEARNED TO WEAR A LUNG PROTECTOR IN THE SEAT OF MY PANTS."

The Sergeant-at-Arms reported the arrival of a delegation from the Broadway Gripmen's Anti-Humane Fraternity. They were given the floor, and argued for the admission of their organization to the deliberations of the Association.

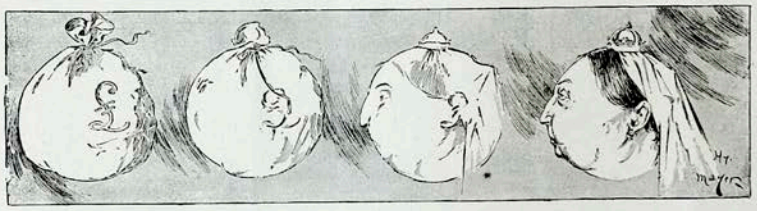
A member of the Association spoke in strong opposition. He stated that he carefully read the New York daily newspapers and in them rarely discovered the account of any killing or wounding of citizens by members of the Fraternity.

One of the delegates stated that this was because the company running the Broadway cable cars stood in such friendly relations with the proprietors of the New York daily newspapers that the editorial writers and city editors had standing instructions to refrain from printing comment or news detrimental to the company. He also presented statistics showing a very high rate of mortality along the line of the road, and exhibited two or three cords of surgeons' certificates which evoked prolonged applause from members of the Association.

Upon motion, the Gripmen's Fraternity was admitted to full membership.

By a unanimous vote the Association accepted an invitation from the American League of Vivisectionists to witness some especially cruel experiments at the Sisters of Mercy Hospital.

A selected choir of motormen from the Brooklyn trolley lines



THE EVOLUTION OF THE ENGLISH SOVEREIGN.

Fig 1.7
"All Balled Up," *Puck*, 29 (April 8, 1891), p. 102.

"ALL BALLED UP;"
OR,
THE TRANSFORMATION OF A CATCHER.

WILD VIOLETS.

THEY SMELL of the rain, the sun and breeze;
Of the long, cool shadows of cedar trees;
Of the brook that sings down its mossy ledge;
Of the bending ferns and the rustling sedge;
Of velvet mosses that keep the dew;
And of sweet dead leaves that sweet last year knew.

They smell of the chill pure breath of dawn;
Of wind-swept hillside and sun-swept lawn;
Of rose-briar hedge and of winding lane;
And — of dreams that will never come back again,
These wild, pale violets, faint and sweet,
That we buy in the crowded city street.

Madeline S. Bridges.

BARRING BOOK-AGENTS.

MISS TENCE.— I like to meet a man with a history.
MR. FENCE.— So do I — provided he does n't have it for sale.

DANIEL DE ROUNDER, for his nice sentiments,
In his gilt circle a Jupiter went immense:
In the "L"-car stood a widow dressed poorly —
Was there glue in his seat? —Yea, surely, surely!

A SIDE LINE.

"Mr. Planter, the enterprising funeral director, has opened a tobacco emporium next his casket parlors, on Main Street." — *Local Paper.*

GUILT.
A Drama.

HE.— Do tell me how your brother is getting on.
SHE. — Oh, much better to-day, thank you. But poor Annie is nearly broken down with nursing him.
HE.—What a dreadful time they have had, have n't they?
SHE.—Yes, indeed! And have you heard anything of the Benedicts?
HE.— I believe they are still very anxious about Mrs. Benedict. So distressing, is n't it?
SHE. — Oh, shocking! Then the Montagues. They think Nelly out of danger now; but her mother has n't left the house. Dear me, it does seem as if Providence had singled out all the young married couples for affliction this Winter.
HE.—Well, —
BOTH *(with remarkable eagerness).*— That is just what I say — never get married!
(Pause. They regard each other with impenetrable countenances.)
HE.— By the way, don't you want to go take a look at the pictures at the Burin Club some day this week?

IT MAKES A DIFFERENCE.

MRS. FOGG.—Goodness mercy! The new dining-room carpet is ruined. Somebody has spilled a whole lot of oil, and made a great big grease-spot in the centre of it.
MR. FOGG.— You must have done it yourself, Mother, when you filled the lamp.
MRS. FOGG.— Oh, perhaps I did; never mind; I guess it will evaporate.

PUCK'S ILLUSTRATED DEFINITIONS.
"Working overtime."

BRIDGING THE DIFFICULTY.

MISS COONBY. — I 'd hab you know, Mose Yallerby, dat ef I marry a man, it 'll be fo' love an' not fo' his money.
MR. YALLERBY *(after a moment's thought).*—Well, 'Lize, I 'll fix it dis way: I 'll throw up mah job in respeck to yoah sentiments an' then git m'self hired over again in respeck fo' yoah comfort!

THEIR MEETING.

MISS DOWNES.— My brother, Upson, said he met you on the other side — just as you ran out of Berlin.
MR. ROUNDS *(sadly).*— Yes; I remember very well. I met your brother just as he ran out of cash.

KNEW A BETTER PLAN.

KENNETH.— Miss Maud! Maud! Will you gwant me that gweat happiness? Will you be mine?
MAUD.— You may ask Papa.
KENNETH.— I shahn't. I shall ask Mama. Papa nevah lets me do anything.

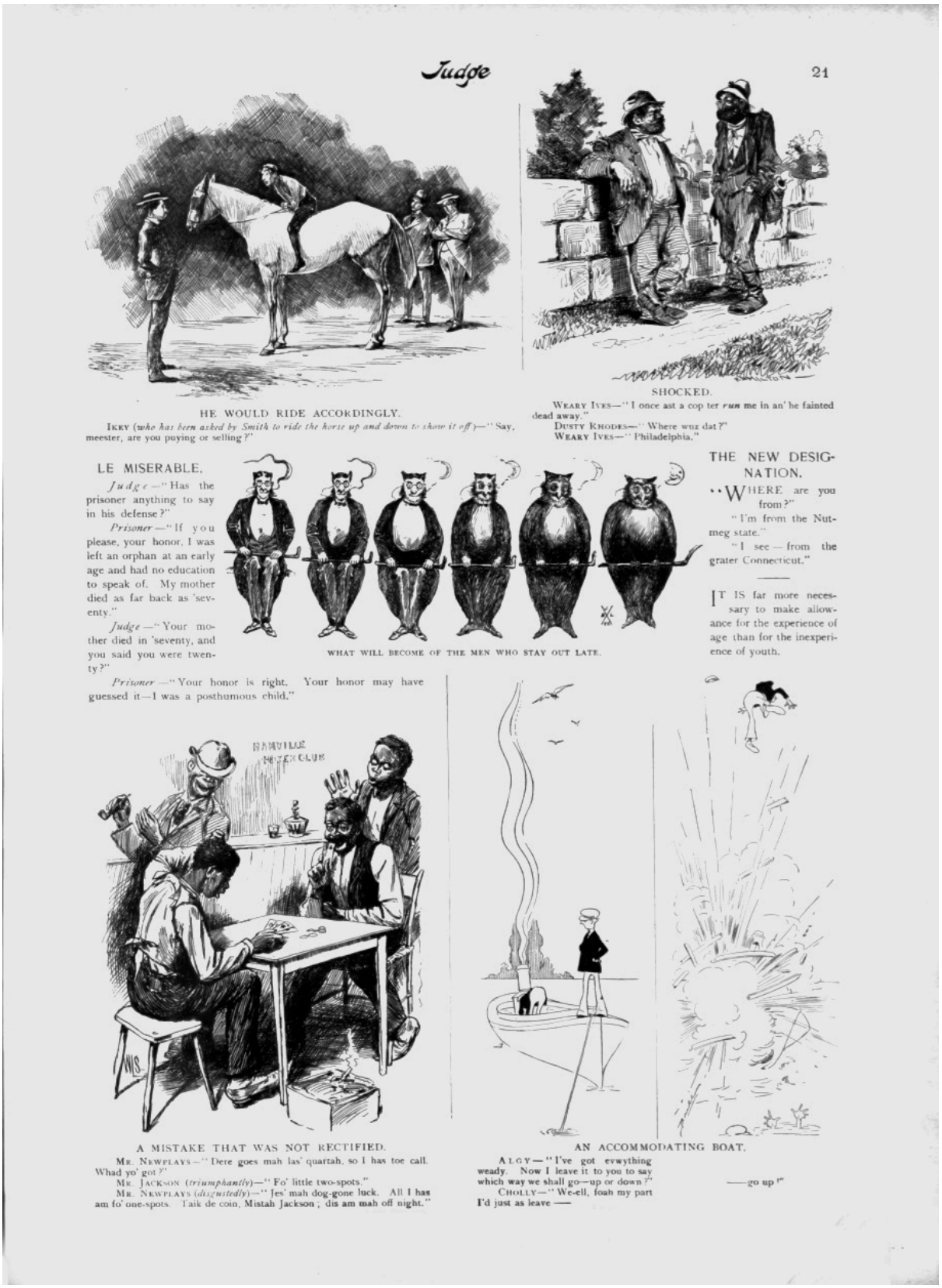
A SENTIMENTAL DITTY.

I GATHER from the poet's lines
His heart is but a rich cigar,
Which, lit at one of Love's fair shrines,
Consumes to ashes, smoke and char.

My heart is like my favorite briar:
When love burns out without a pain,
I knock the ashes in the fire
And fill the blackened bowl again.

Harry Romaine.

Fig. 1.8
"What Will Become of the Men Who Stay Out Late," *Judge*, 29 (July 13, 1895), p. 21.



Judge 21

HE WOULD RIDE ACCORDINGLY.

IKEY (*who has been asked by Smith to ride the horse up and down to show it off*)—"Say, meester, are you puying or selling?"

SHOCKED.

WEARY IVES—"I once ast a cop ter *run* me in an' he fainted dead away."
DUSTY RHODES—"Where wuz dat?"
WEARY IVES—"Philadelphia."

LE MISERABLE.

Judge—"Has the prisoner anything to say in his defense?"

Prisoner—"If you please, your honor, I was left an orphan at an early age and had no education to speak of. My mother died as far back as 'seventy."

Judge—"Your mother died in 'seventy, and you said you were twenty?"

Prisoner—"Your honor is right. Your honor may have guessed it—I was a posthumous child."

WHAT WILL BECOME OF THE MEN WHO STAY OUT LATE.

THE NEW DESIGNATION.

"WHERE are you from?"

"I'm from the Nutmeg state."

"I see—from the grater Connecticut."

IT IS far more necessary to make allowance for the experience of age than for the inexperience of youth.

A MISTAKE THAT WAS NOT RECTIFIED.

MR. NEWPLAYS—"Dere goes mah las' quartah, so I has toe call. Whad yo' got?"

MR. JACKSON (*triumphantly*)—"Fo' little two-spots."

MR. NEWPLAYS (*disgustedly*)—"Jes' mah dog-gone luck. All I has am fo' one-spots. Talk de coin, Mistah Jackson; dis am mah off night."

AN ACCOMMODATING BOAT.

ALGY—"I've got evwything weady. Now I leave it to you to say which way we shall go—up or down?"

CHOLLY—"We-ell, foah my part I'd just as leave——

——go up!"

Fig. 1.9
"A Study in Expression of the Motorman on Any Electric Car," *Judge*, 23 (September 24, 1892), p. 199.

THE QUEEN REGENT of Spain is trying to abolish bull-fighting. In other words, she thinks every Spaniard ought to be born again.

* * *

REPUBLICANS ought to be happy. The Pecks, Pulitzers and Danas are innocent enough, perhaps; but everything they say and do seems to count for Harrison.

* * *

HUGGING a pretty girl is punishable in Nyack by a term in jail. The trouble appears to be that nobody in that town hugs hard enough, and we must say that the punishment is deserved.

PALPITATION.

EXAMINING PHYSICIAN (*of insurance company*)—"What did your father die of?"
"Palpidation ohf der heart."
PHYSICIAN—"Mother?"
"Palpidation ohf der heart."
PHYSICIAN—"Two brothers?"
"Palpidation ohf der heart."
PHYSICIAN—"What caused it?"
"Dhey each bought a lottery-ticket und missed der big prize."

THE END OF THE VACATION.

SPOONSON—"When I go back to the city will you think of me?"
FARMER'S DAUGHTER—"Yes; every time I feed the calves."

MR. PULITZER inquired of Mr. Cleveland, "Can you sing, or pray?" "No," remarked G. C. with a despairing look at the stormy heavens. "Very well," said Mr. Pulitzer with great firmness; "we'll take up a collection."

* * *

MARK TWAIN'S STORY, "The American Claimant," was an effort to eclipse the writer's previous successes, but a sensible boy of fourteen would be ashamed to have written it. When a writer is in labor for an elephant he produces a gnat.

SHORT SPEECHES.

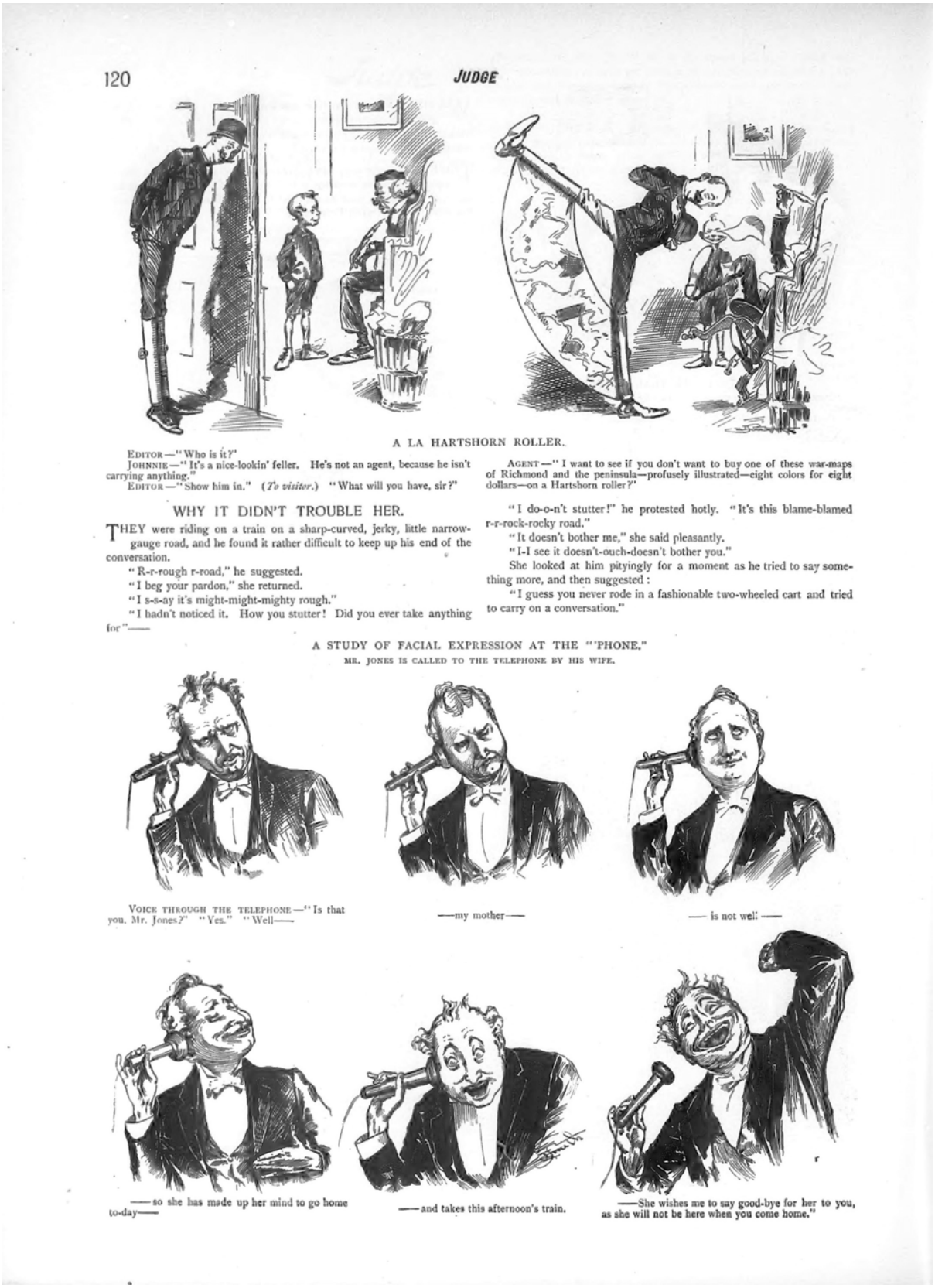
THE BEST MAN for short speeches is President Harrison. The only man who ever approached him in felicity of expression and choice of topic was Horace Greeley, and Horace's topics were generally political. Mr. Depew can put much in a brief speech; but the president can put more, and there is rarely a word too much or too little in his utterances. A contemporary speaks of the short speeches of President Lincoln, noting especially the Gettysburg address. That was perhaps the greatest short speech ever made, but it was the only good one ever made by Mr. Lincoln. The speeches of Mr. Lincoln on his way from Springfield to Washington to be inaugurated were amazingly stupid, and really were but one speech with a single idea. That speech grew more distorted and exasperating the oftener it was repeated, and might easily have made its author a target for legitimate ridicule.

A STUDY IN EXPRESSION OF THE MOTORMAN ON ANY ELECTRIC CAR.

He gets the job. The start. Nearing a curve. Down brakes. Gentleman on the track.

Cow on the track. Garbage-cart on the track. Taking a lady aboard. At the terminus.

Fig. 1.10
Jerome H. Smith, "A Study of Facial Expression at the 'Phone'," *Judge*, 23 (August 20, 1892), p. 120.



120 JUDGE

A LA HARTSHORN ROLLER.

EDITOR—"Who is it?"
JOHNNIE—"It's a nice-lookin' feller. He's not an agent, because he isn't carrying anything."
EDITOR—"Show him in." (*To visitor.*) "What will you have, sir?"

AGENT—"I want to see if you don't want to buy one of these war-maps of Richmond and the peninsula—profusely illustrated—eight colors for eight dollars—on a Hartshorn roller?"

"I do-o-n't stutter!" he protested hotly. "It's this blame-blamed r-r-rock-rocky road."

"It doesn't bother me," she said pleasantly.

"I-I see it doesn't-ouch-doesn't bother you."

She looked at him pityingly for a moment as he tried to say something more, and then suggested:

"I guess you never rode in a fashionable two-wheeled cart and tried to carry on a conversation."

WHY IT DIDN'T TROUBLE HER.

THEY were riding on a train on a sharp-curved, jerky, little narrow-gauge road, and he found it rather difficult to keep up his end of the conversation.

"R-r-rough r-road," he suggested.

"I beg your pardon," she returned.

"I s-s-ay it's might-might-mighty rough."

"I hadn't noticed it. How you stutter! Did you ever take anything for"——

A STUDY OF FACIAL EXPRESSION AT THE "'PHONE."

MR. JONES IS CALLED TO THE TELEPHONE BY HIS WIFE.

VOICE THROUGH THE TELEPHONE—"Is that you, Mr. Jones?" "Yes." "Well——

——my mother——

—— is not well ——

——so she has made up her mind to go home to-day——

—— and takes this afternoon's train.

——She wishes me to say good-bye for her to you, as she will not be here when you come home."

Fig. 1.11
Albert Dodd Blashfield, "Gentlemen Who Eat at Lunch Counters Should Be Careful," *Life*, 20 (October 20, 1892), p. 218.

ANNIVERSARIES OF THE WEEK.

OCTOBER 19, 1781.
SURRENDER OF CORNWALLIS AT YORKTOWN.

NEW BOOKS.

A CLOSE SHAVE. By Thomas W. Knox. St. Paul: The Price-McGill Company.

The Writings of Christopher Columbus. Edited by Paul Leicester Ford. New York: Charles L. Webster and Company.

Passing the Love of Women. By Mrs. J. H. Needell. New York: D. Appleton and Company.

De Recomembrances of a 10-Cent Scrapper. By John L. Sluggervan. New York: Athletic Publishing League.

Dreams of the Dead. By Edward Stanton. Boston: Lee and Shepard.

Spanish Cities. By Charles Augustus Stoddard. New York: Charles Scribner's Sons.

In Old St. Stephen's. By Jeanie Drake. New York: D. Appleton and Company.

Songs of Sunrise Lands. By Clinton Scollard. Boston and New York: Houghton, Mifflin and Company.

The Captain of the Kittiewink. By Herbert D. Ward. Boston: Roberts Brothers.

Play in Provence. By Joseph and Elizabeth Pennell. New York: The Century Company.

GENTLEMEN WHO EAT AT LUNCH COUNTERS SHOULD BE CAREFUL.

BOOKISHNESS

IDYLS AND STORIES.

THERE are a few books which belong to no established type of literature, having laws and traditions of its own, but which have sprung from a strange union of temperament with unusual experience. Like the conjunction of a planet and a comet—it happens but once.

In this unusual group may surely be included the "South Sea Idyls" (Scribner's) of Charles Warren Stoddard. The book is neither fiction nor narrative, essay nor history, prose nor poetry. It is the natural expression of a curious poetic temperament brought into contact with the wild beauty of the tropics, and finding there, reflected in nature, the very moods and emotions of his mind. There is in these sketches the delight of senses, long banished, coming to their natural home. You can imagine that a bird of the tropics, reared in exile, and in maturity freed among the groves and spiced airs of enchanted islands, would have some of these sensations in its first flight among the tree-tops.

This exaltation of life—color, form, sound—is the gift of youth and of poets. No education can produce it, nothing but disease can crush it. It assimilates pleasure and pain, beauty and ugliness, truth and falsehood, and receives no stain from them. They are simply atoms in the series of sensations which make up the joy of life.

* * *

WITH all the realism of his method, which labors at dialect, local color, and tradition, Hall Caine's latest Manx story, "Captain Davy's Honeymoon" (Appleton), has that very definite air of unreality which we call "theatrical." The characters and the scene are admirably detached from the rest of the world—but so carefully is this effect produced by details, that you have something of that sensation of artificiality which is produced by "real water" in the stage-setting of a drama.

There is a charming little comedy almost ready-made, down to the stage directions, in this novel; you can cast the leading man and leading lady, first old man, first old woman, and juvenile lovers without changing the story a bit, and even the "boy" of a stock company can find his part here.

As a novel the weakness lies in the very evident machinery of the tale, which reveals the end from the beginning, and makes little use of the arts of sentiment and sympathy to bridge the interval.

* * *

THE short stories of Mrs. Rebecca Harding Davis, collected in "Silhouettes of American Life" (Scribner), are not very modern in manner, and that may be counted in their favor. To read a short story nowadays which is not the evident vehicle for parading the smartness and knowingness of its author, is refreshing. It seems so easy to prove that you are a superior person by the mouths of the characters you create.

But Mrs. Davis tells a story for other reasons. You feel that she is interested in people because of their affections; that she sees the nobility of unselfish affection in all grades of life, and circumstance; that she believes in that sort of charity which is simply human kindness; and that she sees many people in the world more admirable than "superior persons."

As an example of a good way to write a short story—simple, direct, compact—the last tale in the volume, "Marcie," is very effective. *Droch.*

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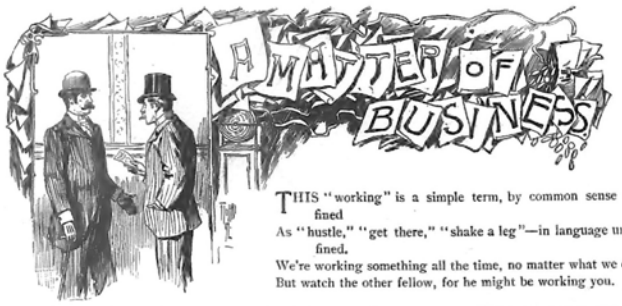
Fig. 1.12
W. McNaly, "A Lovers' Quarrel," *Judge*, 22 (April 2, 1892), p. 223.



THIS "working" is a simple term, by common sense defined
As "hustle," "get there," "shake a leg"—in language unrefined.
We're working something all the time, no matter what we do;
But watch the other fellow, for he might be working you.

For instance, there are business schemes in which you would invest;
Your friend decides to let you in because he loves *you* best.
He doesn't want to make a cent—perhaps it may be true;
But keep your eye upon your friend—he may be working you.

Now you of course would not abuse the friendship of a man,
But when you see a dollar you will seize it if you can.
You would not work a friend—oh, no—for friends are very few;
But look out for your warmest friend—he may be working you.

You may in business have a friend who'd sell you goods at cost.
He does so just to please you, and, no matter what he's lost,
He bows and scrapes and thanks you just as other people do;
But never for a moment would he think of working you.

You work a snap yourself sometimes, and in a quiet way
Invite your friends to join the dance and then the fiddler pay.
They don't know what you're driving at, because the scheme is new;
But while you're working all your friends perhaps they're working you.

To-day your bank-account runs short; you simply borrow ten
And pay it back to-morrow with profoundest thanks—and then
Your friend returns the compliment, but multiplied by two.
You thought that you were working him, while he was working you.

The moral of the thing is this: We've all an axe to grind;
But wait until your turn comes round; you may be left behind.
Just take your chances at the wheel, as all of us must do,
And work the other fellow while he thinks he's working you.

PHILANDER PHILFINS.

A STYLISH TURN-OUT.

OBLIGING.

FELIX—"Doan yo' know, Miss Caprin, dat yo' will ruin yo' teeth eatin' dat candy?"
MISS CAPRIN—"Is dat so? Den I will take um out."

SHE IS A TALKER.

Miss Bleecker (of New York)—"I tell you Miss Flypp can keep her end up when it comes to talking."

Miss Emerson (of Boston)—"Yes; she evidently does not find it difficult to maintain her conversational extremity at a considerable elevation."

PLEASANTRY UNDER ADVERSE CIRCUMSTANCES.

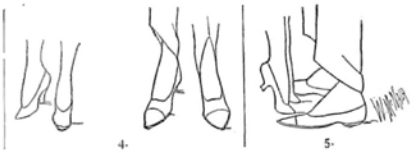
WARD-SURGEON—"What's th' trouble with you?"
PATIENT—"I wor near killed wid kindness, sor."
WARD-SURGEON—"How was that?"
PATIENT—"I wor run over wid an ambylance, sor."

A LOVERS' QUARREL.

1.

2.

3.



4. 5.

AT THE AUTHORS'.

"HAVE you read Torpid's last novel?"

"Well, not exactly. I've sort of gathered it in."

"Does the plot thicken as he goes on?"

"No; but his style does."

NOT EXACTLY COMPLIMENTARY.

Bagley—"Come, now; there's reason in all things."

Bailey—"Then you don't know Mrs. Bailey."

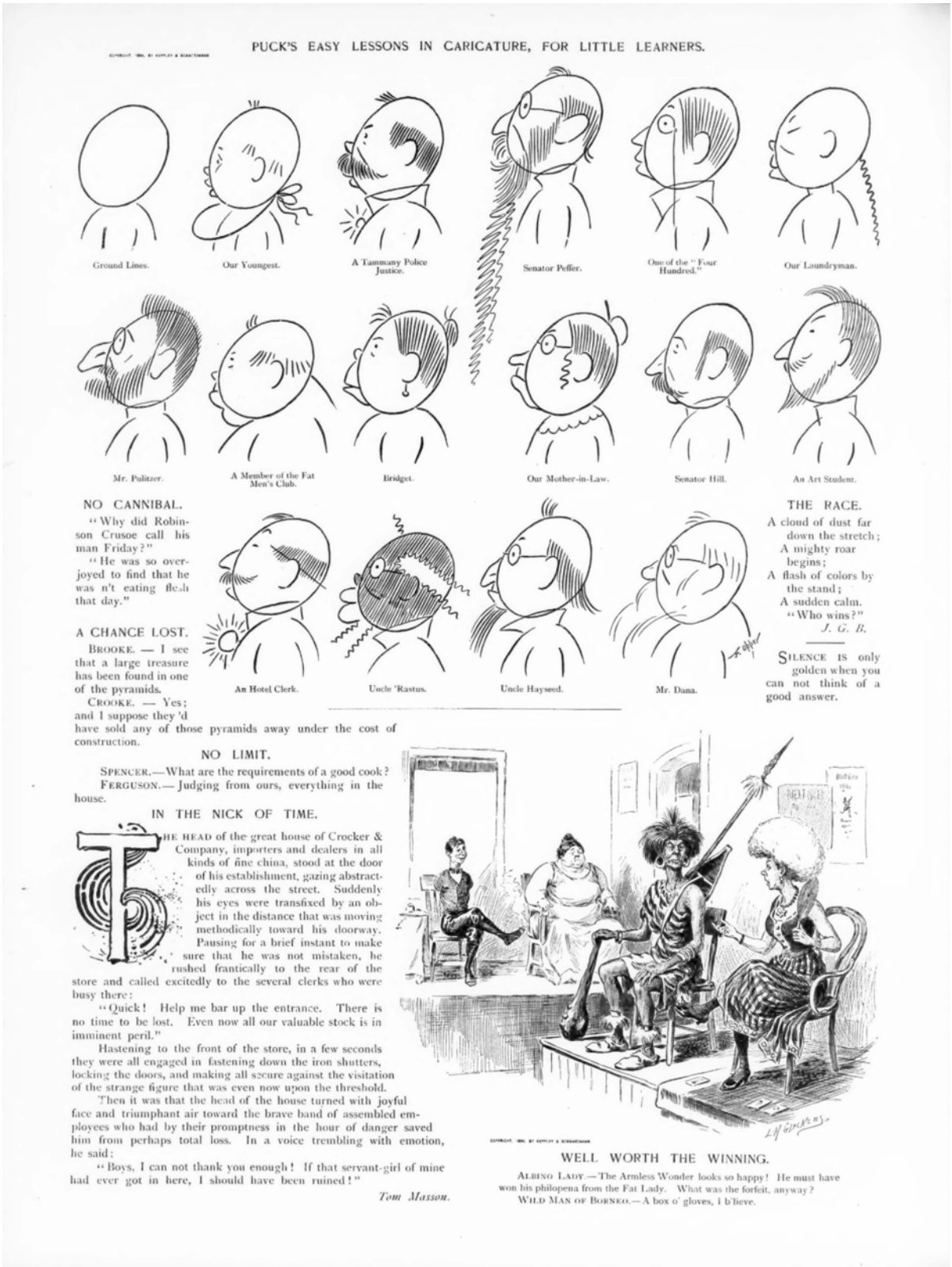
THE WHOLE TRUTH.

A RATTLE of poker-chips sounded in the collector's ears as he opened the door of the office.

"Is Mr. Brinkins in?" he inquired.

"No, sir," replied the office-boy. "He is out about seven dollars."

Fig. 1.13
Frederick Burr Opper, "Puck's Easy Lessons in Caricature, For Little Learners," *Puck*, 35 (July 25, 1894), p. 358.



PUCK'S EASY LESSONS IN CARICATURE, FOR LITTLE LEARNERS.

Ground Lines. Our Youngest. A Tammany Police Justice. Senator Peffer. One of the "Four Hundred." Our Laundryman.

Mr. Pulitzer. A Member of the Fat Men's Club. Bridget. Our Mother-in-Law. Senator Hill. An Art Student.

An Hotel Clerk. Uncle 'Rastus. Uncle Hayseed. Mr. Dana.

NO CANNIBAL.

"Why did Robinson Crusoe call his man Friday?"

"He was so overjoyed to find that he was n't eating flesh that day."

A CHANCE LOST.

BROOKE. — I see that a large treasure has been found in one of the pyramids.

CROOKE. — Yes; and I suppose they 'd have sold any of those pyramids away under the cost of construction.

THE RACE.

A cloud of dust far down the stretch;
A mighty roar begins;
A flash of colors by the stand;
A sudden calm.
"Who wins?"
J. G. B.

SILENCE IS only golden when you can not think of a good answer.

NO LIMIT.

SPENCER.—What are the requirements of a good cook?

FERGUSON.—Judging from ours, everything in the house.

IN THE NICK OF TIME.

THE HEAD of the great house of Crocker & Company, importers and dealers in all kinds of fine china, stood at the door of his establishment, gazing abstractedly across the street. Suddenly his eyes were transfixed by an object in the distance that was moving methodically toward his doorway. Pausing for a brief instant to make sure that he was not mistaken, he rushed frantically to the rear of the store and called excitedly to the several clerks who were busy there:

"Quick! Help me bar up the entrance. There is no time to be lost. Even now all our valuable stock is in imminent peril."

Hastening to the front of the store, in a few seconds they were all engaged in fastening down the iron shutters, locking the doors, and making all secure against the visitation of the strange figure that was even now upon the threshold.

Then it was that the head of the house turned with joyful face and triumphant air toward the brave band of assembled employees who had by their promptness in the hour of danger saved him from perhaps total loss. In a voice trembling with emotion, he said:

"Boys, I can not thank you enough! If that servant-girl of mine had ever got in here, I should have been ruined!"

Tom Masson.

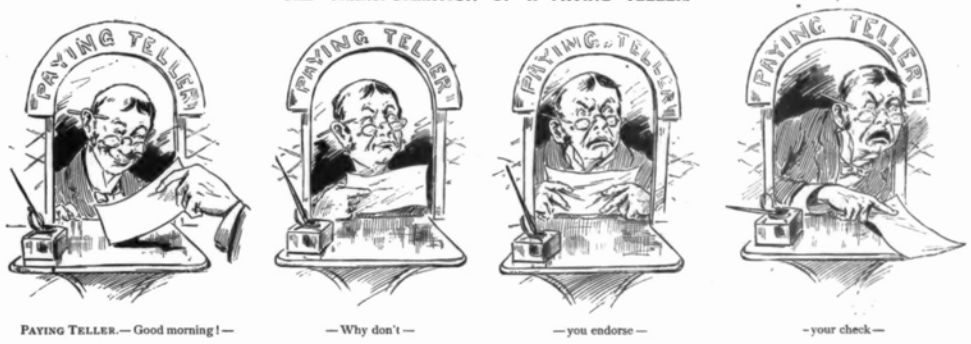
WELL WORTH THE WINNING.

ALBINO LADY.—The Armless Wonder looks so happy! He must have won his philopena from the Fat Lady. What was the forfeit, anyway?

WILD MAN OF BORNEO.—A box o' gloves, I b'lieve.

Fig. 1.14
Louis Dalrymple, "The Transformation of a Paying Teller," *Puck*, 28 (November 26, 1890), p. 213.

THE TRANSFORMATION OF A PAYING TELLER.



PAYING TELLER.—Good morning!— —Why don't— —you endorse— —your check—

—on the— —RIGHT END?!

AFTER THE SMASH-UP.

SCENE.—*R. R. Station, at Lonelyville;* REED, MCKINLEY, HARRISON, ALDRICH *and* QUAY, *sitting on a bench.)*

REED.—It was a pretty bad smash, Mack.

MCKINLEY.—I can't understand how it happened, yet. Did we have too much steam on, think?

REED.—P'r'aps. I was n't noticin' the pressure so much. I wanted to put her through—and, say! she was hummin', was n't she?

HARRISON.—I thought she was going too fast, all the time.

REED.—Then why did n't you say somethin', Benny, and not be settin' there clappin' your hands as 'though you liked it.

HARRISON.—What! Me say something?

MCKINLEY.—Did you notice that we were goin' too fast, Aldrich?

ALDRICH.—No. I told Tom as long as he could count the telegraph poles we 'd be all right; but Christmas! I did n't know he could count so like the devil.

REED.—Poke up that fire a little, Mack. It 's cold as Greenland's icy mountains here.

MCKINLEY.—I ain't monkeyin' with the fire any more, thank you kindly. What 's that placard over your head, Aldrich?

ALDRICH.—It 's something about freight tariffs.

MCKINLEY.—Pull it down! I thought I saw something on it about tariffs.

REED.—I can't help thinkin' how we was whizzin'. When we passed—

MCKINLEY.—Stop, Tom! Don't remind us of what we passed. If we 'd 'a' just passed nothin' we 'd be better off today. Gewhillikens! I wish we was out o' this. I 'm hungry.

HARRISON.—Did Mr. Quay lose anything in the smash, Mr. Reed?

REED.—All he had, Benny, which ain't sayin' much; but why don't you ask *him* about it? There he sets.

HARRISON.—There is n't any use, I 've asked him lots of things, but he does n't say a word.

ALDRICH.—Did you lose anything, Benny?

HARRISON.—No; I did n't have anything but my hat.

MCKINLEY.—Well, we 'd better talk over some plan for getting our train back on the track.

REED.—We 'd better get right out into the dark night, into the howlin' wind, and get down to business. There 's no use o' makin' a deliberative assembly out o' this; because if we do, we 'll freeze to death. Come on!

Morris Waite.

A HAPPY DAY FOR HER.

MRS. HAASCH.—You seem to be spending a pleasant Thanksgiving, Mrs. Hamoneg.

MRS. HAMONEG.—Why, yes; half of my boarders have been invited out to dine!

HAD NO COUNTRY COUSINS.

MR. GRANGER.—You have seen all the sights of the city, I suppose.

MR. COENTIES.—Oh, no! I live here, you know.

DON'T.

SEEKER AFTER INFORMATION.—How do they do things among the "400," anyhow?

NUMBER 399.—We have things done.

GREEK IN MODERN ATHENS.

PROFESSOR DIGAMMA *(instructing young ladies in Homer).*—Now, Miss Beaconhill, can you tell us why Achilles sulked in his tent?

MISS CLYTEMNESTRA BEACONHILL *(slightly confused).*—Er—ah—I believe it was because his *fiancée* flirted with Agamemnon!

HEARTFELT.

WANAMAKER.—Mr. President, it seems quite appropriate that I should on this Thanksgiving Day take occasion to thank you for all you have done for me.

HARRISON.—H'm, yes; well, I 've only myself to thank for all *you 've* done for *me.*

A PATRON OF ART.

MR. PARVENEER.—How absurd to purchase ancestors at an auction sale of pictures!

MRS. UPHAM-UPHAM.—Very absurd! Your plan of having them painted to order is much better.

JOHNNY'S THANKSGIVING.

Of course I did n't quite forget
To be polite—at first;
And then, I eat and eat and eat,
Until I thought I 'd burst.

But Grandmama was awful nice,
She had seen boys before;
She said: "Run round the table twice,
And come and eat some more."

A SACK SUIT—The Fight of a Discharged Official for Reinstatement.

Fig. 1.15
Franklin Morris Howarth, "The Revenge of the Persecuted Baker," *Judge*, 21 (July 11, 1891), back cover.

Fig. 1.16
Wilhelm Busch, *Max und Moritz: eine Bubengeschichte in sieben Streichen* (Munich: Braun & Schneider, 1865), p. 39

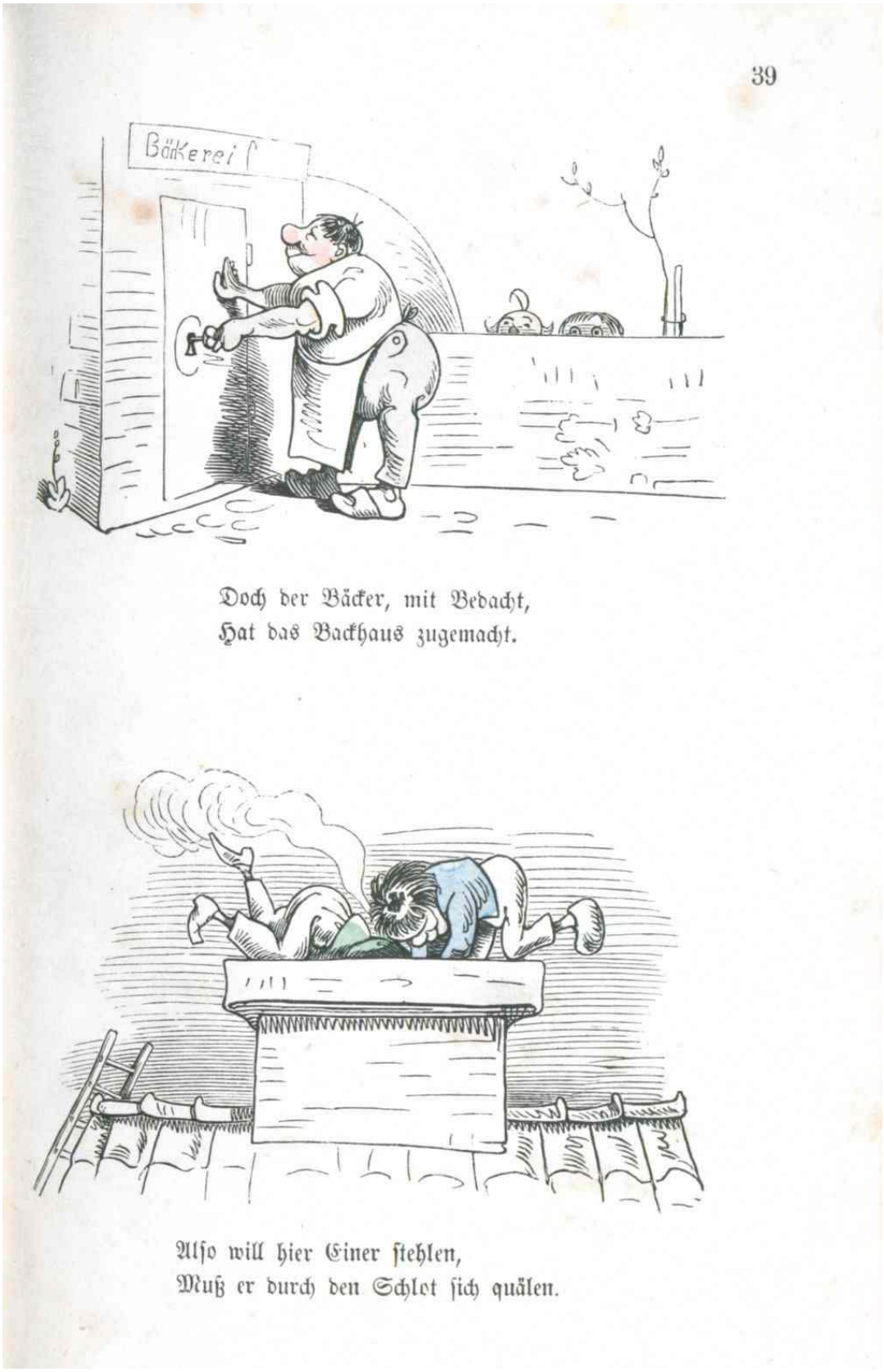


Fig. 1.17
Wilhelm Busch, *Max und Moritz*, p. 42.

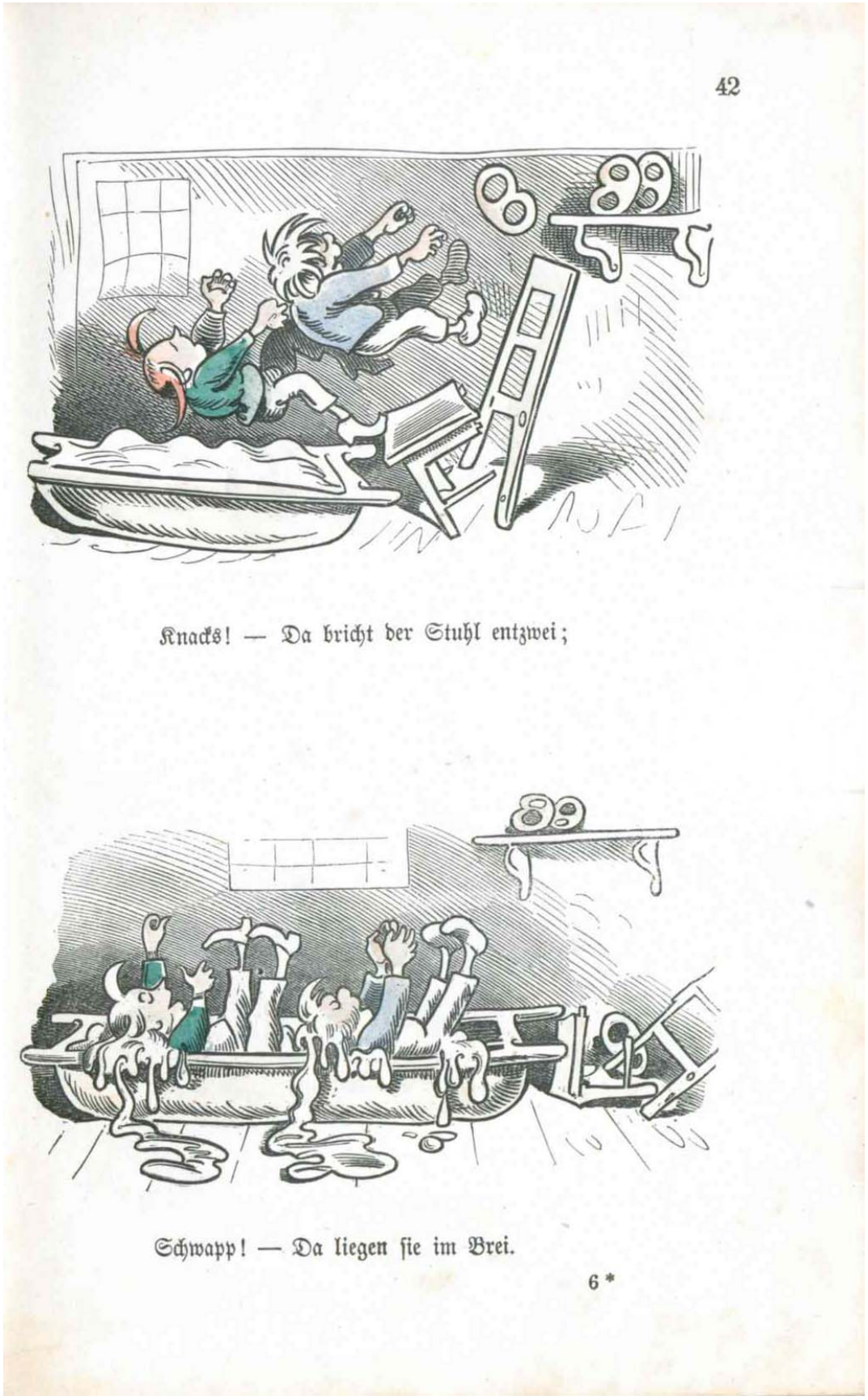
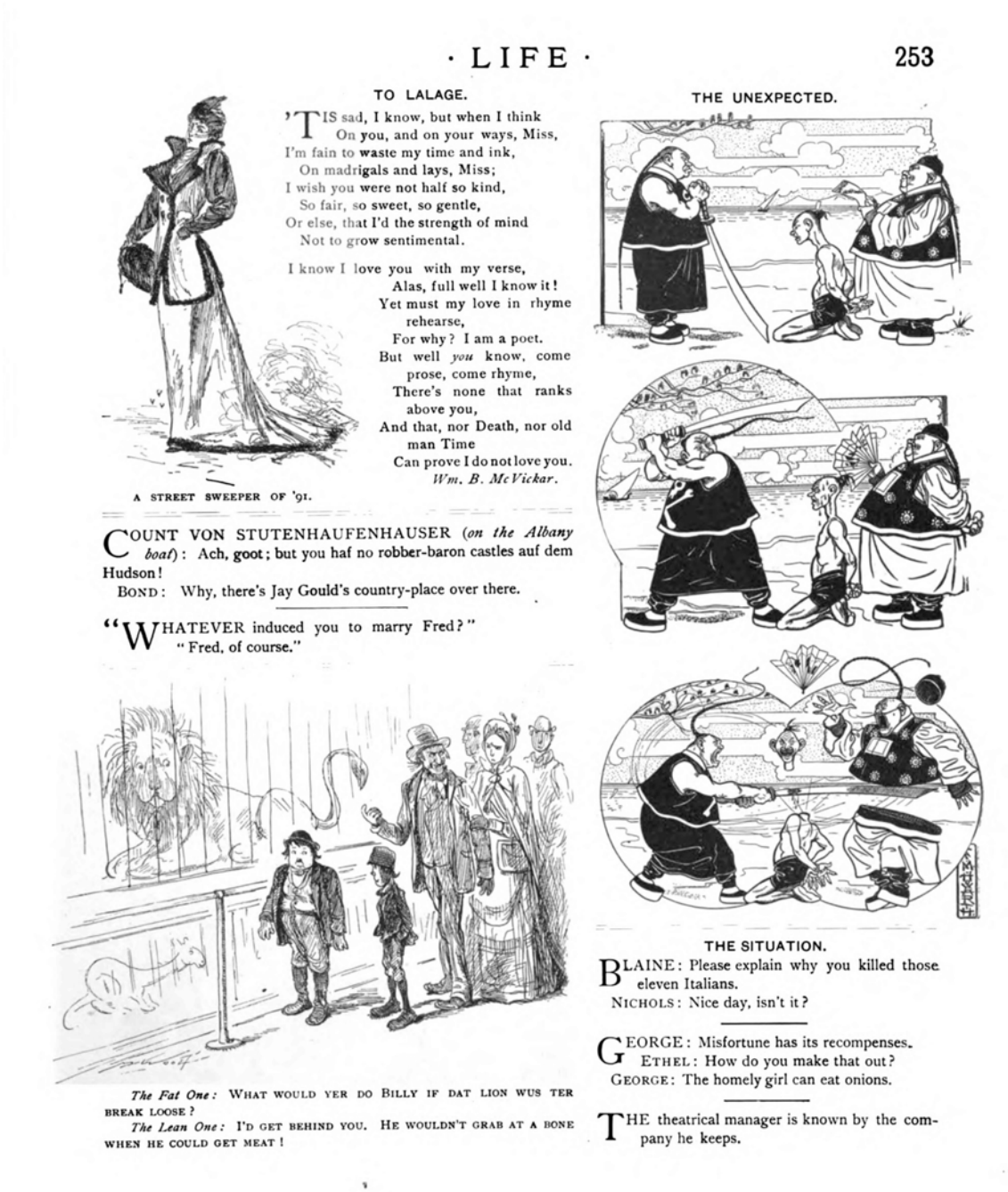


Fig. 1.18
Franklin Morris Howarth, "The Unexpected," *Life*, 17 (April 23, 1891), p. 253.



· LIFE · 253

TO LALAGE.

'TIS sad, I know, but when I think
On you, and on your ways, Miss,
I'm fain to waste my time and ink,
On madrigals and lays, Miss;
I wish you were not half so kind,
So fair, so sweet, so gentle,
Or else, that I'd the strength of mind
Not to grow sentimental.

I know I love you with my verse,
Alas, full well I know it!
Yet must my love in rhyme rehearse,
For why? I am a poet.
But well *you* know, come prose, come rhyme,
There's none that ranks above you,
And that, nor Death, nor old man Time
Can prove I do not love you.
Wm. B. McVickar.

A STREET SWEEPER OF '91.

COUNT VON STUTENHAUFENHAUSER (*on the Albany boat*): Ach, goot; but you haf no robber-baron castles auf dem Hudson!

BOND: Why, there's Jay Gould's country-place over there.

"WHATEVER induced you to marry Fred?"
"Fred, of course."

The Fat One: WHAT WOULD YER DO BILLY IF DAT LION WUS TER BREAK LOOSE?

The Lean One: I'D GET BEHIND YOU. HE WOULDN'T GRAB AT A BONE WHEN HE COULD GET MEAT!

THE UNEXPECTED.

THE SITUATION.

BLAINE: Please explain why you killed those eleven Italians.

NICHOLS: Nice day, isn't it?

GEORGE: Misfortune has its recompenses.
ETHEL: How do you make that out?
GEORGE: The homely girl can eat onions.

THE theatrical manager is known by the company he keeps.

Fig. 1.19-1
Rodolphe Töpffer, *Monsieur Pencil* (1840), reproduced from David Kunzle, *History of the Comic Strip: Vol. 2, The Nineteenth Century* (Berkeley: University of California Press, 1990), p. 60.

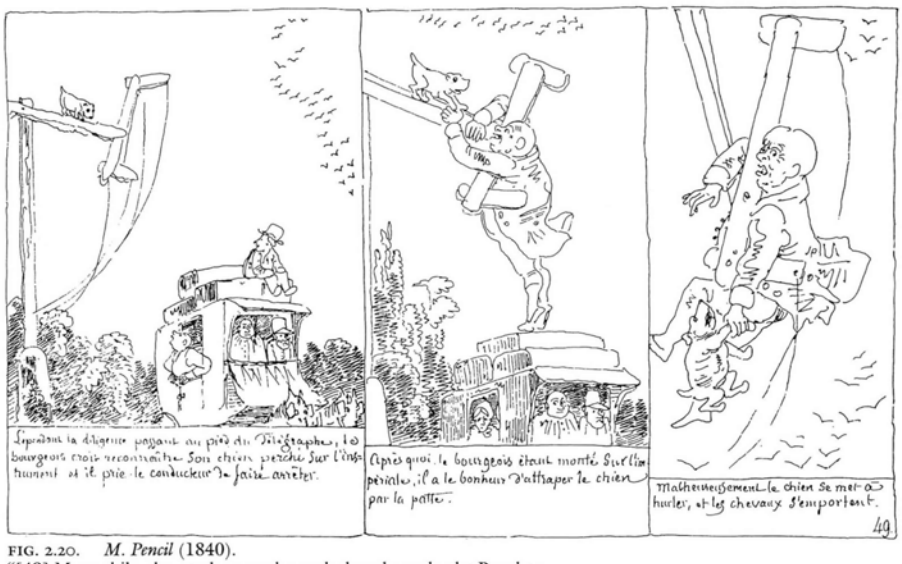

Cependant la diligence passant au pied du Télégraphe, le bourgeois croit reconnaître son chien perché sur l'instrument et il prie le conducteur de faire arrêter.
Après quoi le bourgeois étant monté sur l'impériale, il a le bonheur d'attraper le chien par la patte.
Malheureusement le chien se met à hurler, et les chevaux s'emportent.
49

FIG. 2.20. *M. Pencil* (1840).
"[49] Meanwhile, the coach passes beneath the telegraph; the Burgher thinks he recognizes his dog perched on top of the apparatus and begs the driver to stop. / After which, the Burgher climbs on top of the coach, and is lucky enough to seize the dog by the paw. / Unfortunately, the dog begins to howl, and the horses bolt. [50] Immediately, all the telegraph lines imitate the signal. / And the couriers pass by each other."

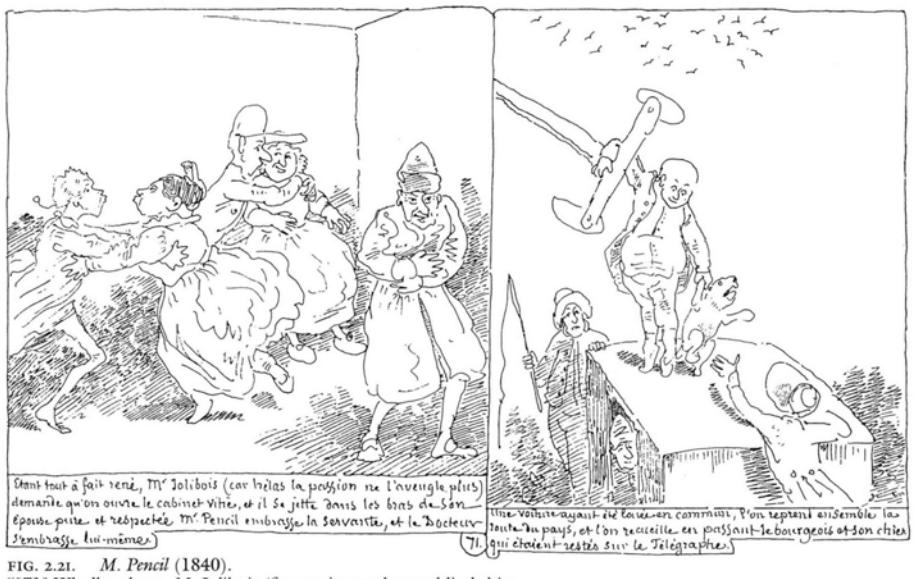
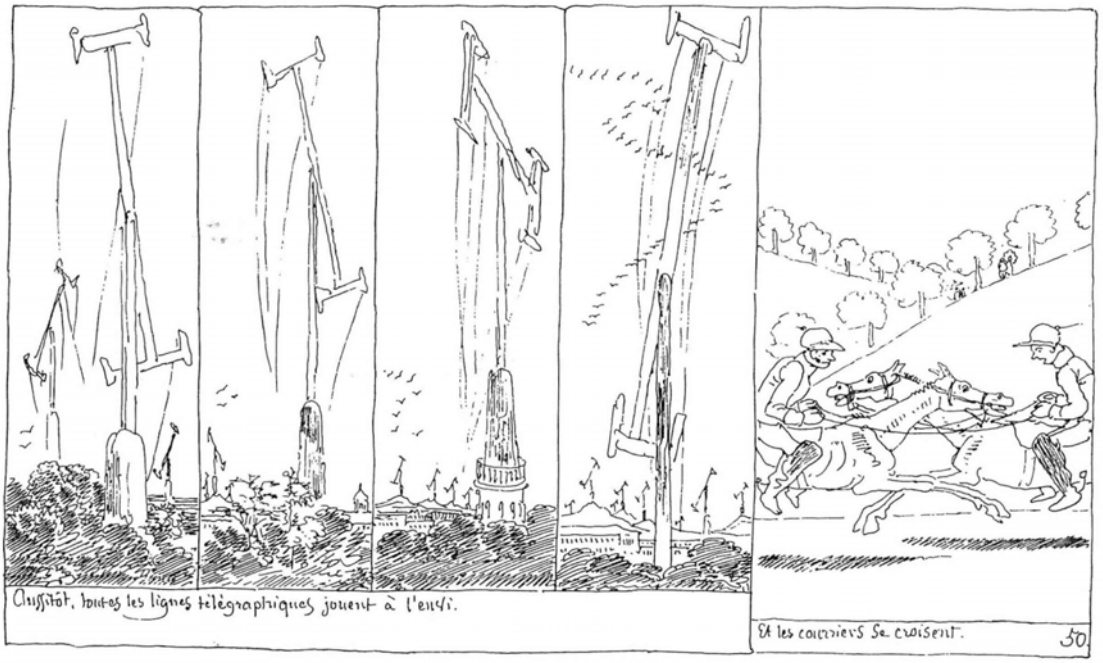

Etant tout à fait revenu, Mr Jolibois (car hélas la passion ne l'aveugle plus) demande qu'on ouvre le cabinet vitré, et il se jette dans les bras de son épouse pure et respectée. Mr Pencil embrasse la servante, et le Docteur s'embrasse lui-même.
71.
Une voiture ayant été louée en commun, l'on reprend ensemble la route du pays, et l'on recueille en passant le bourgeois et son chien qui étaient restés sur le Télégraphe.

FIG. 2.21. *M. Pencil* (1840).
"[71] Wholly reborn, M. Jolibois (for passion no longer blinds him, alas) asks that the glass cabinet be opened, and throws himself into the arms of his pure and respected wife. M. Pencil embraces his maid, and the Professor embraces himself. / Having rented a coach in common, together they resume the road home, and pick up in passing the Burgher and his dog, who had remained stuck on the telegraph. [72 and last] Immediately, all the telegraphs of all the telegraph networks return to their normal state, the Cholera stops, and the European situation resumes its wonted calm."

Fig. 1.19-2
Rodolphe Töpffer, *Monsieur Pencil* (1840), reproduced from David Kunzle, *History of the Comic Strip: Vol. 2, The Nineteenth Century* (Berkeley: University of California Press, 1990), p. 61.



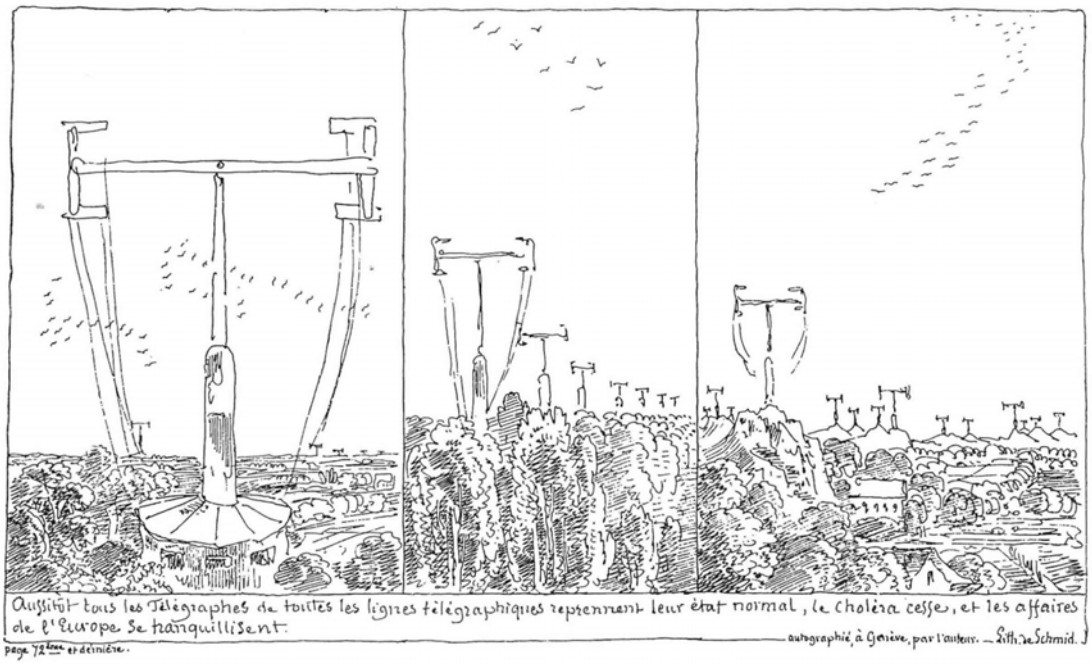

Aussitôt tous les Télégraphes de toutes les lignes télégraphiques reprennent leur état normal, le Choléra cesse, et les affaires de l'Europe se tranquillisent.
autographié à Genève, par l'auteur. — Firth & Schmid.
page 72ème et dernière.

Fig. 1.20-1
Franklin Morris Howarth, "Not This Time," *Life*, 11 (January 5, 1888), p. 10.

I KNOW it is an awful thing to confess, but I cannot help it. Whenever I go to see a nice old tragedy, rich with the flavor of age, such abominably modern thoughts force themselves upon me, that, try as I will, I cannot lose myself in the play.

The other night, at the Academy of Music, I was a fraction of the delighted audience that welcomed Edwin Booth and Lawrence Barrett to the city, and applauded their magnificent work in "Julius Cæsar." Anything more impressive than this production I have never seen — and yet I could not imagine myself a Roman, or thoroughly sympathize with the gentlemen who wore tunics and legs, and were supposed to be a Roman mob.

People who speak in blank verse never seem living creatures to me. I can admire the beauty of the language, and the force of the delivery, but it is all such evident acting that I never can forget the fact, though I suppose I ought to be able to do so.

When I hear *Calphurnia* talking about "drizzled blood upon the capitol," the noise of battle "hurtling" in the air, and saying it all in such lovely metre, I cannot help wondering whether she knew how to cook *Brutus* a beefsteak, or, if she had any idea how long it took to boil eggs. Now, *Brutus* must have thought about his meals—I don't care how heroic a man is, he must dine—but I defy anybody to imagine Mr. and Mrs. *Brutus* discussing household matters. I paraphrased mentally, the other night, in order that my horribly modern mind might be satisfied. Here is the result of a fragment of this work:

SHAKESPEARE.	PARAPHRASE.
Por.: Brutus, my lord!	*Por.:* Hallo, Brutus!
Bru.: Portia, what mean you? wherefore rise you now? It is not for your health thus to commit Your weak condition to the raw cold morning.	*Bru.:* Portia, what the deuce do you mean by getting up so disgustingly early. You know quite well you've had pneumonia, and yet you come out in this beastly weather.
Por.: Nor for yours neither. You've ungently, Brutus, Stole from my bed; and yesternight at supper, You suddenly arose and walked about, Musing and sighing, with your arms across, And when I asked you what the matter was You stared upon me with ungentle looks. I urged you further; then you scratched your head.	*Por.:* Brutus, you're another. You jumped up suddenly without warning me. Last night at dinner, you got up from the table and paced up and down the room, sighing and crossing your arms. When I asked you what this behavior meant, you put your glass in your eye and stared me out of countenance. I begged for the favor of an explanation; then you rubbed your nose.

When they came to the "Friends, Romans, countrymen, lend me your ears," I felt quite at home, however, as I used to recite it beautifully.

There is no doubt, however, that "Julius Cæsar" will be a great success at the Academy of Music. Booth and Barrett in harmony were simply magnificent, and the supers were the best drilled men I have ever seen. The production is undoubtedly the event of the theatrical season.

Alan Dale.

NOT THIS TIME.

Fig. 1.20-2
Franklin Morris Howarth, "Not This Time," *Life*, 11 (January 5, 1888), p. 11.

THE COMING RACE.

Father:

THIS fast-degenerating age
When young men crimp their hair in curls;
Wear corsets, bracelets: I'll engage
They'll dress ere long just like the girls!

Mother:

But there's some compensation, dear,
Each girl a tailor now employs;—
High collars, scarfs and mannish gear:—
Soon we can't tell the girls from boys!

Dexter Smith.

A TALL STORY FROM THE WEST.

THAT most charming writer Charles Dudley Warner, in a delightful sketch of Southern California entitled "The Golden Hesperides," in the current issue of the *Atlantic Monthly*, has the following tale of the richness of the Western soil:

There is nothing that will grow anywhere in the world—except, perhaps, certain great staples—that will not grow there in greater abundance and perfection: oranges, lemons, limes, peaches, nectarines, grapes, figs, almonds, olives, Madeira nuts, every edible vegetable known to woman—perhaps even grass might be raised by constant and excessive irrigation. Happening one night into the Pullman smoking-room, after days of travel through the Sahara wastes of New Mexico and Arizona, I chanced to hear fragments of a conversation between a man familiar with the region and a new-comer, who was evidently a little discouraged by the endless panorama of sand and dry sagebrush.

"Anything grow along here?"

"Everything, sir, everything! the most productive soil on God Almighty's earth. All it wants is water."

"Fruits?"

"Fruits? I should say so. Every sort that's known. This country, right here, is going to beat the world in fruits."

"Melons?"

"Well, yes;" relapsing into candor and confession, "no; the fact is, melons don't do so well here. They ain't apt to be good. The vines grow so fast that the melons are bumped along over the ground and bruised."

"Ah?" without any sign of surprise.

"Yes," without a smile, and with evident desire to keep back no part of the truth, even if it were an afterthought; "if you want to pick a melon in this country you have to get on horseback."

Horace Greeley should have heard this story. Had he been so fortunate he would doubtless have told the young men of the land to Go West and Learn the True Art of Journalism.

REMARKABLE PRESENCE OF MIND.

PAT HOOLIHAN, while slating the roof of one of our highest buildings, lost his footing and fell.

Over and over he went until within twenty-five feet of the pavement, when he struck a telegraph wire and managed to grasp it, first with one hand, then with both.

"Hang on for your life, Pat!" shouted his fellow-workmen, and the by-standers rushed to the nearest dwelling for a mattress.

Pat held on for a few seconds, when suddenly, with a cry of "Shtand from Undher!" he dropped and lay senseless in thc street.

Whiskey was used and Pat finally came to.

When asked why he did not hold out longer he feebly replied:

"Oi wuz afraid the woire 'ud break."

He recovered.

Fig. 1.21
Franklin Morris Howarth, "Children's Portraits No Longer a Specialty," *Puck*, 33 (April 5, 1893), back cover.

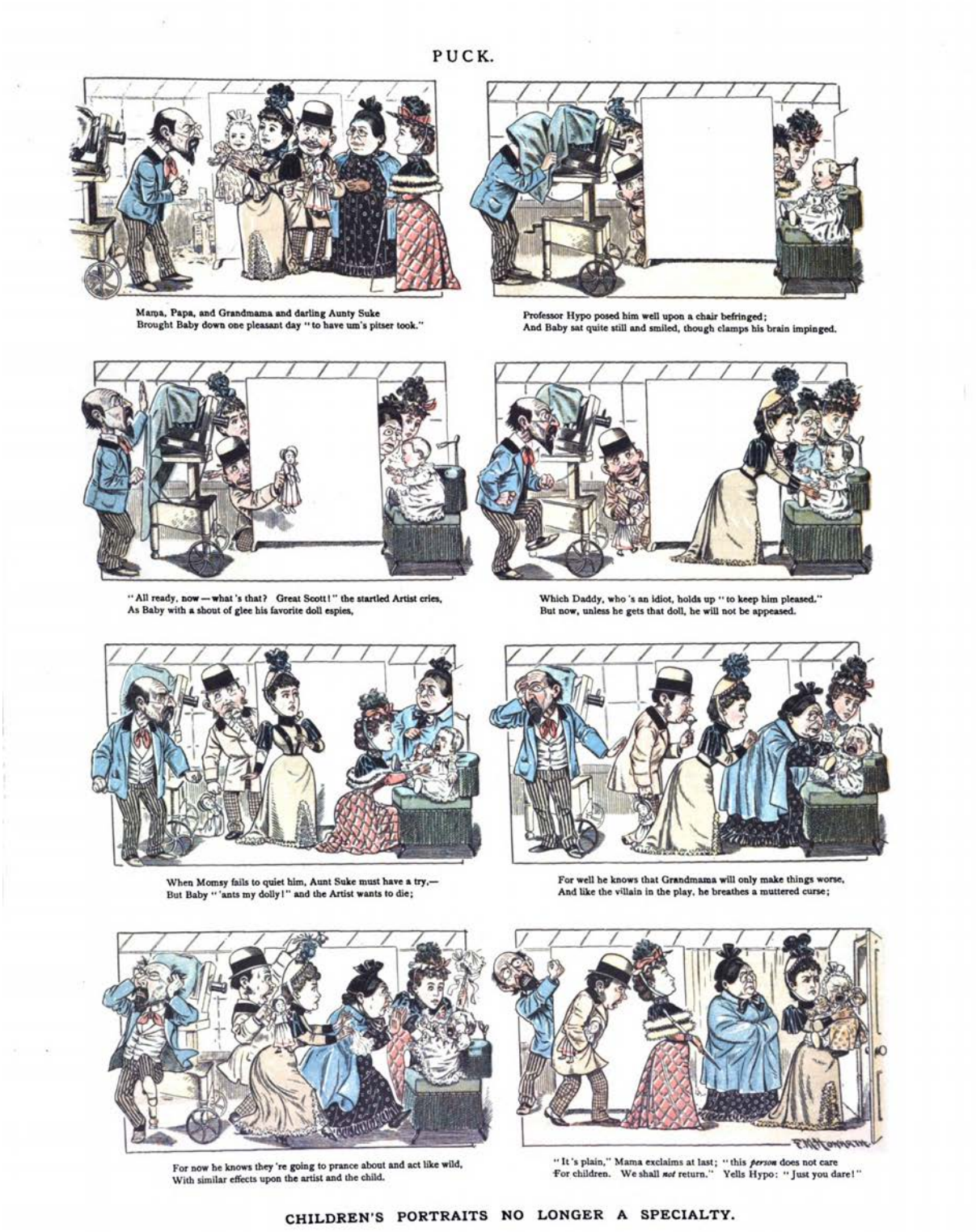

PUCK.
Mama, Papa, and Grandmama and darling Aunty Suke
Brought Baby down one pleasant day "to have um's pitser took."
Professor Hypo posed him well upon a chair befringed;
And Baby sat quite still and smiled, though clamps his brain impinged.
"All ready, now — what 's that? Great Scott!" the startled Artist cries,
As Baby with a shout of glee his favorite doll espies,
Which Daddy, who 's an idiot, holds up "to keep him pleased."
But now, unless he gets that doll, he will not be appeased.
When Momsy fails to quiet him, Aunt Suke must have a try,—
But Baby "'ants my dolly!" and the Artist wants to die;
For well he knows that Grandmama will only make things worse,
And like the villain in the play, he breathes a muttered curse;
For now he knows they 're going to prance about and act like wild,
With similar effects upon the artist and the child.
"It 's plain," Mama exclaims at last; "this *person* does not care
For children. We shall *not* return." Yells Hypo: "Just you dare!"
CHILDREN'S PORTRAITS NO LONGER A SPECIALTY.

Fig. 1.22
Franklin Morris Howarth, "Woman's Inhumanity to Woman," *Puck*, 33 (May 31, 1893), back cover.

PUCK.
I.
Quoth Mrs. Highton: "If you 're sure this is the latest shade,
I 'll take ten yards;—and now I wonder how I 'll have it made."
II.
Then Mrs. Highton's rival, Mrs. Inswim, came that way:
"I 'll have a pattern off of that;—and send it up to-day."
III.
Said Mrs. Highton's *Modiste*: "Now, just leave it all to me.
I 'll make it in the latest *mode*, just in from dear Pa-ree."
IV.
Mrs. Inswim's own dressmaker, an American named Harris,
Said she 'd make it in a late style she had just received from Paris.
V.
Mrs. Inswim's dress came promptly home on Saturday A. M.
She said, "I 'll wear it out at once. It is a perfect gem!"
VI.
Mrs. Highton from her window saw a sight that made her hiss:
"Look — look! that odious creature has a new dress *just like this!*"
VII.
She called her cook: "Here, Nora, I present this dress to you.
You must go to church to-morrow and sit near the Inswim pew."
VIII.
Thus there was a tragic meeting at the portals of the church;
And the dressy Mrs. Inswim was left fainting in the lurch.
WOMAN'S INHUMANITY TO WOMAN.

Fig. 1.23
Franklin Morris Howarth, "Love Will Find the Way," *Puck*, 30 (February 17, 1892), back cover.

PUCK.
ALGERNON (calling. Wild with rage). — Gosh-blame this cursèd espionage —
(Rising.) I've struck on just the thing! (Aloud.) Miss Mary, won't you sing?
(Aside to MARY). Are you on?
MARY (aside). — Yumps, Algernon.
(Aloud.) Sing, too; I guess you know 'm.
BOTH. — "Maggie Murphy's Ho-o-ome!"
ALGERNON, — Splendid! Now with me.
BOTH. — "Down • • • McGinty • • • bottom • • • sea!!"
MARY (aside). — Now, let her go!
BOTH. — "She's my Annie, I'm her Joe!!!"
ALGERNON. — Whoop! That hit him bad.
BOTH. — "COMRADES!! COMRADES!!!"
(Exit DAD.)
ALGERNON. — Mary!
MARY. — Ally!
(Embrace. Quick Curtain. Short Finale.)
LOVE WILL FIND THE WAY.

Fig. 1.24
Franklin Morris Howarth, "A Too-Accommodating Shutter," *Puck*, 32 (November 30, 1892), back cover.

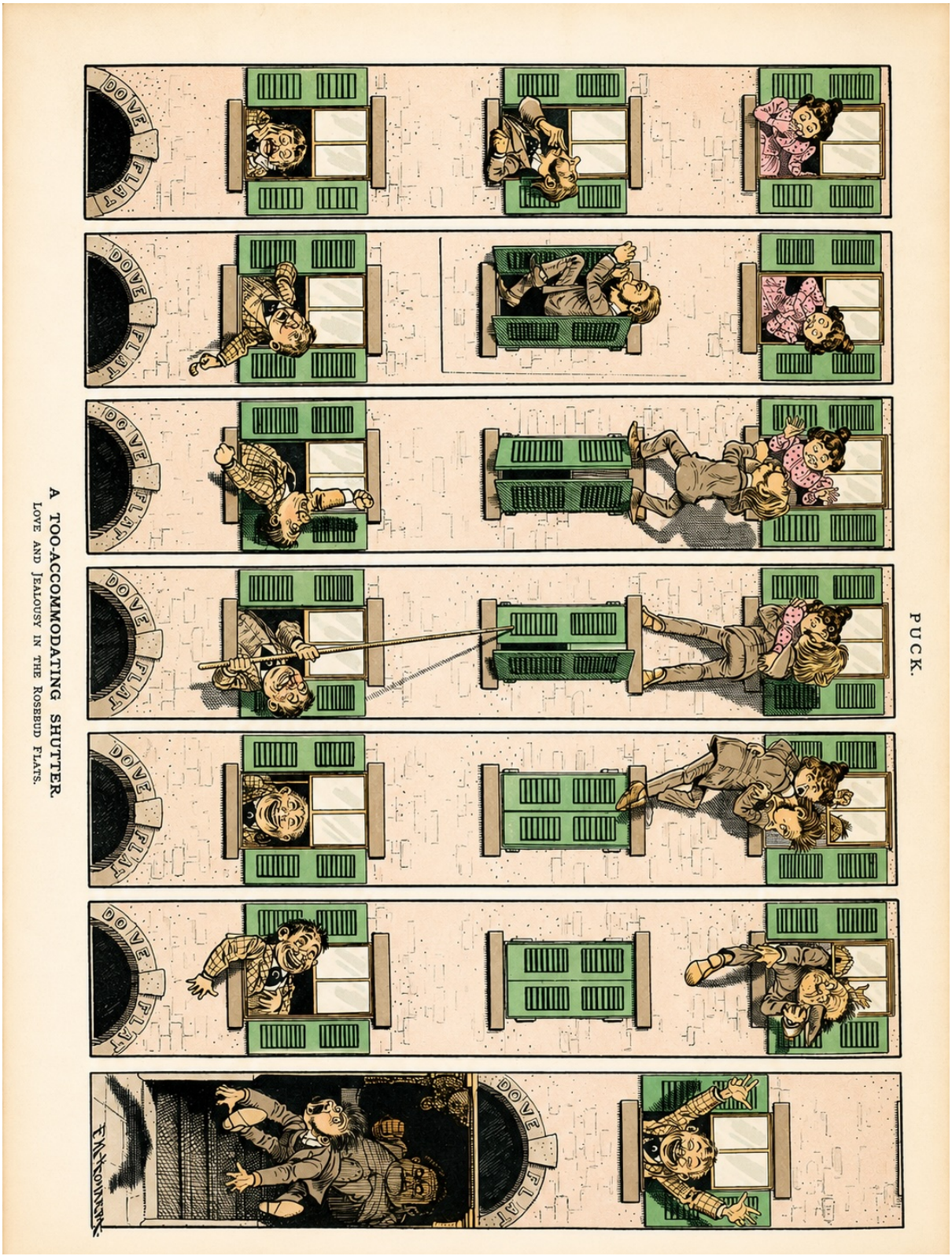
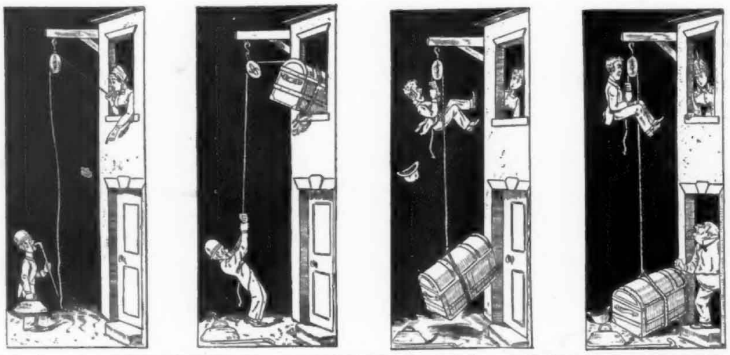


Fig. 1.25-1
Franklin Morris Howarth, "A Tale of the Orient," *Life*, 13 (April 11, 1889), p. 216.

AN ELOPEMENT IN HIGH LIFE, AND WHY IT FAILED.



A HAPPY AUDIENCE.

ROSINA (*at the Polo Grounds*): What is the crowd shouting and hurrahing for; has our side made another run?

JOHN: No; the umpire has just been knocked senseless with the ball.

A NECESSARY CAUTION.

"REMEMBER, Uncle Rastus," cautioned the magistrate, "that you are not compelled to disclose anything which may criminate yourself."

"Den, I reckon, I'll keep my mouf shet, Judge," was the wise reply.

AMÉLIE RAVES.

THE remarkable dramatization of "The Quick or the Dead?" given at the Fifth Avenue Theatre last week, with Miss Estelle Clayton in the part of *Barbara*, induced LIFE to send a commissioner to obtain the views of Miss Amélie Rives on the subject.

The fair girl-bride was found in her room at her hotel, reclining on a tiger-skin rug before a brightly blazing fire of pitch-pine knots from the woods of Virginia. Her right hand, fairly ablaze with rich rings of malachite, jade and sard stones and Mexican onyx, supported her graceful head and toyed with the dead-red ringlets which hung loose to her lissome waist. Her left hand smoothed caressingly the sinuous folds of a copperhead snake from the woods of Virginia, which from time to time kissed the tip of her aristocratic nose with its left fang.

The entire appearance of the room indicated the occupancy of a genius. In one corner stood a Cypriote maid languidly swinging a censer, from which lazily rose light clouds of fragrant incense. In another corner half knelt the lately acquired husband in the attitude of adoration usually seen in the angels pictured by Fra Angelico. About the room were negligently strewn copies of standard publications like the *Spirit of the Times*, the *Family Story Paper* and the *Tribune Almanac*. The mantel was artistically decorated with cigarette pictures, arranged in an original way indicative of the lovely author's genius.

"I have come from LIFE—"

The lambent orbs of the genius were turned upon the commissioner, and by a passionate gesture he was made aware that he was expected to be seated.

"—To secure your views on the dramatic version of your 'Quick or the Dead.'"

Then ensued a throbbing silence, so dense it might have been heard. Then a sigh and another roll of the lambent orbs. Then, in soft and musical tones—softer and more musical than a German band playing "Sweet Violets"—came from the genius the question, "Young man, can you gush?"

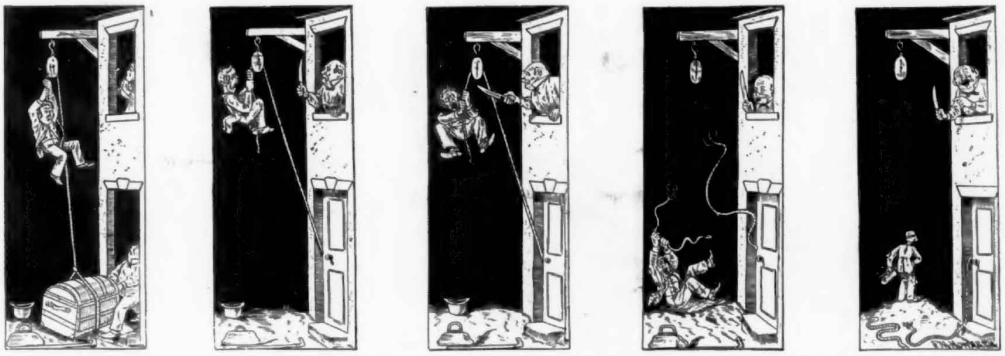
"Somewhat," was the answer.

"Because I never, with my consent, permit any one to write about me who cannot gush. The heartaches I have experienced over that play I cannot describe to you. To think of 'The Quick or the Dead?' with a topical song introduced! It is sacrilege—sheer sacrilege! We shall next have 'Macbeth' done with a song and dance feature by *Duncan* and *Lady Macbeth*."

"And the representation of *Barbara* and *Jock Dering?*"

"*Barbara* and *Jock* are like my own flesh and blood, and to see the creations of my brain exposed to the world in such form as was given them in that play was like the

Fig. 1.25-2
Franklin Morris Howarth, "A Tale of the Orient," *Life*, 13 (April 11, 1889), p. 217.



feeling of a Christian mother who saw her children butchered to make a Roman holiday. Ah, me! Ah, me! Ah, me!"

With this the genius folded her diaphanous angel-sleeves in a hard knot about her throbbing, beautiful throat, and rocked to and fro like a soul in torment. It was evident that the genius was suffering throes of anguish over the dramatic caricature of her great work, and the LIFE representative withdrew, convinced that even the business of being a genius has its drawbacks.

* * *

A THANKSGIVING SERVICE should be held to celebrate the safe return of Mr. Augustin Daly and his company of comedians. Lovers of good dramatic work have apprehended that some European despot, who knew a good thing when he saw it, might have denied Mr. Daly and his people passports from a foreign realm, or that Mr. James Lewis might have been incarcerated as a suspected dynamiter; but they are all safely returned, and ready to provide another season of dramatic enjoyment.

* * *

BOOKSELLERS report an increased sale of French Ollendorffs. Solid citizens and citizenesses, whose early education has been neglected, are learning the meaning of such expressions as "*Avez vous le pain bleu du Boulanger rouge?*" in anticipation of the Coquelin-Hading season.

Metcalfe.

NO DOUBT OF IT.

First Murderer: I TELL YOU, BILL, THEY OUGHT TO DO AWAY WITH CAPITAL PUNISHMENT; IT'S BRUTAL, THAT'S WHAT IT IS. DO YOU SUPPOSE IF THEY HANG US IT'LL STOP OTHERS FROM COMMITTIN' CRIME?

Second Murderer: I'M NOT THINKIN' OF OTHERS JUST NOW, BUT I'M D—N SURE IT'LL STOP US, AND YER BET YER LIFE IT WON'T ENCOURAGE THE OTHER BOYS.

A THANKFUL HEART.

A COUNTRY editor publishes the following:

"We hereby tender our heartfelt thanks to Dr. Pellet for his prompt and satisfactory action in our rather critical case last evening. Doc., you are a good one!

"Our thanks are also due our esteemed townsman, Mr. James Hawbuck, for a very luscious watermelon which he left on our desk at an early hour yesterday morning. Come again, Jim!"

AN INTERRUPTION.

TYNNGOD: Didn't I tell you, Horace, that I was writing an article against the Administration, and didn't want to be interrupted this morning?

HORACE: Yes, sah; but dis am de gal wif yo' washin', an' she won't give it up unless she gets some money.

TYNNGOD: Oh—tell her I'll be down immediately. I didn't expect any important business calls this morning, Horace.

GOOD only when used up—The umbrella.

Fig. 1.27
Franklin Morris Howarth, *Life*, 14 (October 10, 1889), p. 212.

· LIFE ·

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Pater: I AIN'T GOT NO OBJECTIONS TO MAUD HAVIN' HER FELLER HERE SEVEN NIGHTS A WEEK, BUT I WISH THEY WOULDN'T CONFINE THEIR COURTING TO ONE EXCLUSIVE SPOT ON THAT SOFA.

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FOR SALE BY ALL GROCERS.

FACIAL DEVELOPMENT.

Will mail you rules to develop muscles of cheeks and neck to make them plump and rosy, fully illustrated, for 50 Cents. Also rules for Dumbbells to develop every muscle of the limbs and body for 50 Cents additional, fully illustrated. Prof. D. L. Dowd, Scientific, Physical and Vocal Culture. (Address, School No. 319 East 14th Street, New York.

FAT **CORPUS LEAN**

Will reduce fat at rate of 10 to 15 lbs. per month without **injury to health.** Send 4c. in stamps for sealed circulars covering testimonials. **L. E. Marsh Co.,**
2815 Madison Sq., Philada., Pa.

MADE **ABSOLUTELY HARMLESS.**

Simply **stopping** the **fat** producing effects of food. The supply being stopped, the natural working of the system draws on the fat and **reduces weight at once.**
Sold by all Druggists.

LEAN

PROVIDENCE LINE BETWEEN
NEW YORK, BOSTON,
PROVIDENCE, WORCESTER
AND ALL POINTS EAST.

The Popular White Mountain Route

The New Steamers Connecticut and Massachusetts leave New York, Pier 29, N. R., at 5 P.M., connecting with train arriving at Boston 7.15 A.M. Limited White Mountain Express direct from steamers' wharf at 7.15 A.M.

Cafe and Dining Rooms on Main Deck.

W. R. BABCOCK, A. G. P. A. **O. H. BRIGGS, G. P. A.**

ONEITA

Careful analysis shows that the water from this Spring to possess pronounced medicinal qualities, especially valuable in the treatment of Rheumatism, Gout, Dyspepsia and Kidney difficulties. As a Table Water it has taken high rank and is pronounced by connoisseurs fully equal to any water now on sale in this country.—*N. Y. Tribune.*

ONEITA SPRING COMPANY.
UTICA, N. Y.
J. M. BELL & CO., 31 Broadway, N. Y.

HE: It is a fact, madame, that at present I only know two women in whom I have found all the virtues and excellences of their sex combined.

SHE: And what is the name of the other one?—*Exchange.*

DEPUYSTER: I dislike to trouble you with such a request, but if you will allow me to dictate a few letters to your typewriter, I would take it as a great favor.

DECOURCY: Certainly. May I inquire why you do not write them yourself?

DEPUYSTER: I can't handle a pen without experiencing much anguish. Fact is, my wife has been manicuring my finger nails.—*America.*

NATURAL APPREHENSION. "Why do you smoke such infernal cigars?"

"Oh, just to kill time. Why?"

"I thought perhaps you were trying to kill me."—*Boston Herald.*

HIGHEST-GRADE ONLY
COLUMBIA

Bicycles. Tricycles, Tandems, Safeties.

Catalogue free. POPE MFG. CO., Boston, New York, Chicago

FIRST BOSTON GIRL: Got any pickles in your pocket?

SECOND BOSTON GIRL: Yes and some gum.

FIRST BOSTON GIRL: That's all right. I've got some cold beans and two slate pencils. Let's lunch.—*Pittsburg Bulletin.*

MCFINGLE: How's that new cook of yours—economical?

MCFANGLE: Very. We haven't had to buy a broom since she's been at the house.—*Lawrence American.*

HOW TO MAKE
WOMAN BEAUTIFUL

Many women with **fair faces** are deficient in beauty owing to **undeveloped figures, flat busts,** etc., which can be remedied by using

ADIPO-MALENE.

It is impossible to give a full description in an advertisement. Send **6c.** in stamps for a descriptive circular, and receive "Beauty," a Monograph, with testimonials, sealed, by return mail. **Sold by druggists. L. E. MARSH & CO. 2819 Madison Sq., Philada., Pa.**

Fig. 1.28
Franklin Morris Howarth, "Her Mother's First Visit," *Puck*, 32 (January 4, 1893), back cover.

PUCK.
1.
The news of the coming of Mother-in-law
Was the cause of the dropping of dear George's jaw;
2.
And her greeting was such as to make his heart sink:
"I must take you in hand! You look worried, I think."
3.
But when dinner-time came, he began to take heart,
For she 'd made what he loved — a green gooseberry tart!
4.
And he blessed her sweet voice, when in horror she spoke:
"He shan't go up garret! George, stay here and smoke."
5.
Next day she remarked: "My dear girl, don't say *no!*
There 's a lark at the club, and George really must go!"
6.
"You 're neglecting your husband," she cried the next night;
"Just look at these clothes — not a button in sight!"
7.
Next day he fell ill; the revulsion 'd near killed him.
But she soothed with cologne, and with cool cobblers filled him.
8.
On the morrow she left; but his wife moaned: "You know
She has four other sons-in-law — don't take on so!"
HER MOTHER'S FIRST VISIT.

Fig. 1.29
Frank Bellew Sr., "The Haughty Dame and Her New Pet," *Life*, 11 (February 23, 1888), p. 106.

THE HAUGHTY DAME AND HER NEW PET.

BOOKISHNESS

BRET HARTE'S LATEST STORY.

ONE of the unrecognized blessings of President Cleveland's Administration is that it deprived Bret Harte of his Glasgow Consulship, and sent him back to his loom and the weaving of stories. He still tosses the shuttle with rare dexterity, and brings out beautiful patterns on the old warp. You know that the West of which he writes has wholly passed away—if it ever existed. Indeed, the California newspapers occasionally invite the author to revisit his old home and readjust his impressions. But, if not true to life, these later characters are true to Bret Harte's traditions. They are generous, picturesque, lucky or shiftless by turns, and always entertaining.

* * *

IN "A Phyllis of the Sierras" (Houghton's), the author is back again in that grand region which has so often furnished him with an impressive background. The house on the edge of the cañon and the two fair women there, are certainly reminiscences of "Snow-bound at Eagle's," but that matters little when the new story is told so romantically.

A close reader will notice that in Bret Harte's recent stories there is a subtilty in character drawing, a fine discrimination of shades of difference, which was seldom seen in his earlier work. One feels that his experience of a more complex society has sharpened his perceptions. A thread of fine irony gleams here and there in the woof. He is still very chivalrous toward women of all types, but he gently ridicules their inconsistencies and prejudices. He seems to be growing conscious of the heartlessness of a woman's ambition. Back of the ambition of a man is generally the strong love for some woman or child; it includes his family, but a woman's ambition includes herself alone.

* * *

HOWEVER, one likes best the rude and unsophisticated characters in his story. Even when *Minty Sharpe* is making herself ludicrous and vulgar, one feels that there is something genuine and admirable about her. It comes to the surface in the pathetic chapters describing her interview with her father, the old blacksmith, and her brother, *Richelieu*. That precocious boy is an amusing sketch, and there should be more of him. We should have had at least a glimpse of him after the family had reached prosperity and European notoriety.

* * *

WHEN the scene of the tale is shifted to England, it loses most of its interest. All track is lost of the chief characters, except what is imperfectly revealed in the conversation of certain minor individuals. The great gap between the rude Phyllis of the Sierras and the courted beauty on the Continent is hardly bridged with a suggestion. The new phase of the plot which the change of scene develops is only indicated; the reader has no sympathy with the rearrangement, and it would have required great elaboration of details to create it. The story should have ended at The Lookout, or have been very much longer than at present. The problem proposed is large enough to fill a novel of fair dimensions.

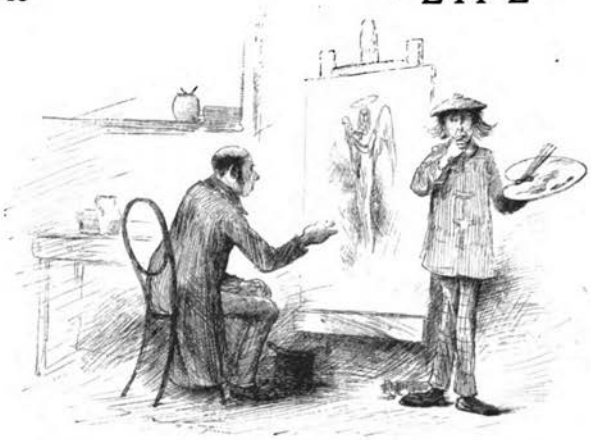
No faults of construction, however, can destroy the beauty of style and fancy which pervades all that Bret Harte writes.

Droch.

NEW BOOKS

PARADISE. A Novel. By Lloyd S. Bryce. New York: Funk & Wagnalls.
The Original Mr. Jacobs. A Startling Exposé. New York: The Minerva Publishing Co.
Harvard Reminiscences. By Andrew Peabody, D.D. Boston: Ticknor & Co.
The World's Verdict. A Novel. By Mark Hopkins, Jr. Boston: Ticknor & Co.
Uncle Sam. By Harold Brydges. New York: Henry Holt & Co.

Fig. 1.30
Frank Bellew Sr., "Discouraging Art," *Life*, 11 (January 19, 1888), p. 40.



THE ART IDEA.

Pill Manufacturer: I LIKE THE DESIGN VERY MUCH, AND IF YOU DON'T MIND TAKING THAT HARP OUT OF HER HAND AND PUTTING A STRING OF LIVERS THERE INSTEAD, SO THAT I CAN USE THE PICTURE AS AN ADVERTISEMENT FOR MY TWENTY-MINUTE LIVER CURE, I'LL TAKE IT AT YOUR OWN FIGURE!

MISSED HIS BEARINGS.

STRANGER (*to Citizen*): Why, Philadelphia ain't such a dull place after all. There seems to be lots going on!

CITIZEN: You've missed your bearings, stranger. This ain't Philadelphia, it's Camden.

RUMORS that the threatening war-cloud in Europe is passing away is causing grave uneasiness among newspaper proprietors.

A HINT TO THE APOSTLES OF ANTI-POVERTY.

The Two Great American Apostles of Wealth were seated in their study, buried in profound thought. They meditated on the good time coming, when every man should have three acres and a cow, and they, as befitted the Saviors of Society, should possess all that was left. It was so still that you could have heard the sighs of the millions who groan under the Iron Hand of Monopoly, if those interesting persons had possessed any other than paper voices.

They raised their eyes. Before them stood a meek and rather seedy-looking Figure, in whose eyes yet shone the light of a Great Discovery.

"What are you?" queried the apostles with one voice.

"Man I was once," said the Figure, "but now I am only the hide of a Busted Bubble. I am a retired Young Napoleon of Finance. I heard you were in the abolishing line. If you want to abolish poverty, I can give you a pointer."

"Speak," said the Sage.

"Well, then," continued the Figure, "just throw your Land-Tax Theory overboard, and put in some big work to tax Wind and Water out of existence. The Land's all right, Labor's all right. It's the Wind that you cranks are pumping off, and the Water that some folks have squirted into stocks that has knocked everything the wrong way. Just begin an Anti-Wind-and-Water Society, and see what crowds will follow you. Water broke me, and Wind will yet burst you."

And he vanished.

G. E. Hanson.

DISCOURAGING ART.

Fig. 1.31
Frank "Chip" Bellew Jr., "How a Naughty Boy Was Caught," *Life*, 13 (January 24, 1889), p. 47.

A DELICATE INSINUATION.

"WHAT do you think of the modern style of writing-paper?" asked Cora. "Do you like it as well as the old?"

"I'm afraid I am not competent to form an opinion," replied Merritt. "I should judge that a great deal can be said on both sides."

THE NEW SHADE.

AUNT (*who is entertaining Miss Breezy, of Chicago*): That is a beautiful dress you have on, Geraldine, and the shade seems to be quite new.

MISS BREEZY (*complacently*): Yes; it is a new Chicago shade, called the "pig's snore."

COLD DAYS FOR ART.

BEETHOVEN VON DINKENSPIEL (*trombonist of street band*): Mein gootness, Herr Conductor, can't you head us aroundt de obbosite way? Dot December wind blows all the music down mein throat!

Scene: Grammar Class.

Teacher: WHAT IS THE FUTURE OF "HE DRINKS?"
Johnny (after considerable thought): "HE IS DRUNK."

HOW A NAUGHTY BOY WAS CAUGHT.

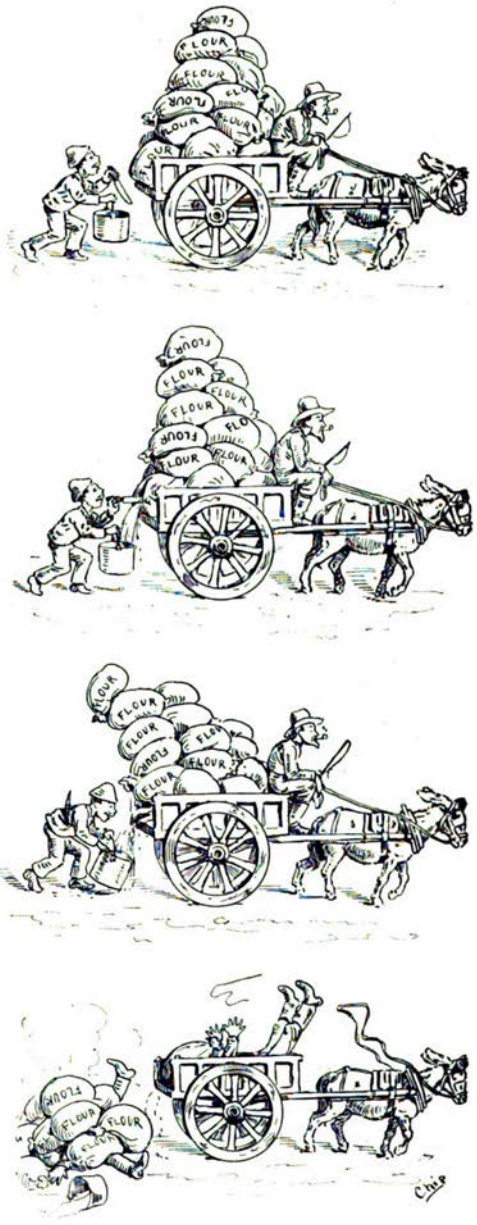


Fig. 1.32
Frank "Chip" Bellew Jr., *Life*, 26 (July 4, 1895), p. 12.

UNKNOWN DOMESTICS OF WELL KNOWN MEN.
No. III.

THE VALET OF IGNACE JAN PADEREWSKI.

RUDE persons might call Gustave Levy a mongrel—especially if they did not know him to be the valet of Ignace Jan Paderewski.

In spite of the respect which one is bound to feel for the unknown valet of a well-known man, I am bound to say that his nationality seems to me a trifle mixed. He was born—with unconventional and irrelevant abruptness—on a channel steamer under the French flag, of parents respectively Swedish and Dutch. The respect with which he speaks of them seems to argue that they have been dead a long time.

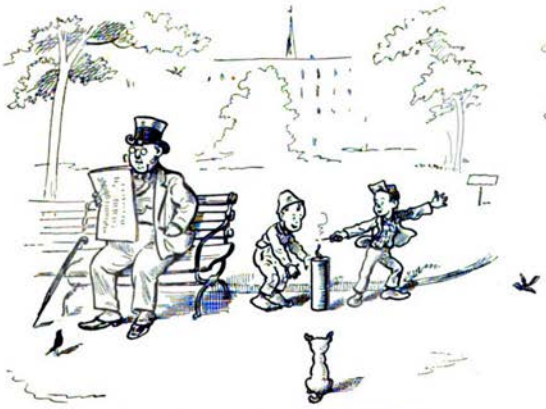
His conversation is extremely diverting to the intelligent translator—being a mixture of Trilby French and polyglot—spoken with what the spiteful Briton calls an "American accent." With regard to M. Levy this means that he recognizes in his nose an organ not merely to be wasted on smelling purposes. The size of the organ justifies M. Levy in giving it an extra use.

He spent a good deal of his youth in a hair-dressing saloon in Paris, where special attention was given to the hair of pianists.

It was here that his present master, recognizing talent, engaged him, buying up all his hair invigorator and imposing upon him one condition, viz., the suppression of that charming little book published about two years ago, entitled "The Growth and Disarrangement of the Hair."

But Paderewski, with the free masonry of all great minds, recognizes that the true spark of literary genius must burn somewhere when once lighted, and allows his talented valet

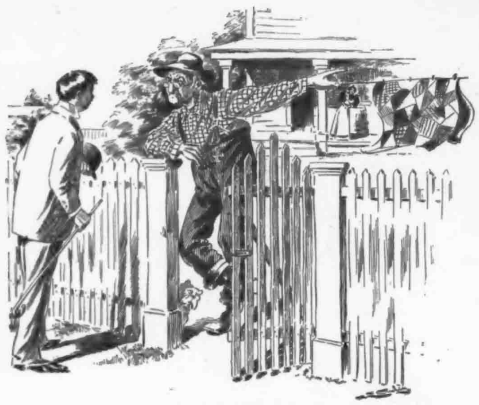
"SIR, I HOPE YOU REMEMBER THIS IS THE LORD'S DAY. ARE YOU A CHRISTIAN?"
'A—AH—A—CHRISTIAN? OH, YES, OF COURSE, ON SUNDAYS. OTHER DAYS I AM A PRESBYTERIAN."



"ALL RIGHT, JIM, LET HIM HAVE IT."

"DID ANYONE SPEAK?"

Fig. 1.33
Frank "Chip" Bellew Jr., "The Bad Boys and the Hornets' Nest," *Judge*, 29 (November 9, 1895), p. 302.



A MEMORIAL QUILT.

CLOVERTOP — "Yer see that quilt, young man? Marthy Ann made it out of ragged pieces of pants."

CHAPPEIGH — "Aw, may I ask where you got so many fine samples of twoserings?"

CLOVERTOP — "Oh, Tige got' em. He captured 'em from fellers what come ter see my darter Mary Ellen."

FACT VERSUS FANCY.

"EVERYTHING depends upon fancy—imagination. All our sensations, pleasing or painful, are tempered or accentuated according to the strength or subtlety of our imagination."

"You think so, do you?" questioned the practical man.

"I know it," retorted the man of theory bluntly. "As an illustration, let a person stand with his back to a hot stove or register with his hands behind him; then touch his hand with a bit of ice. What is the result? The person jumps—he is burnt! As truly and veritably burnt as if he had been touched with a hot iron."

"Very good for your illustration," said the practical man. "Now for an example which proves the reverse of your theory. There were six of us roughing it for a fortnight in the Adirondacks. Five of us had seen a good deal of camp-life—some on the plains, some in the army. But it was Charlie Manhattan's initiation. His palate, no less than his feet, was tender. However, he was a prime story-teller, and that made up for everything. A camping-party without a story-teller is like a fiddle without a bow, a ship without a rudder. We were lying prone upon the grass, devouring our mid-day lunch, and Charlie was plunged, heart and soul, into one of his best yarns. As the meal proceeded the various armor-plate palated veterans poured from the steaming kettle the scorching black coffee into their tin-cups and gulped it in that torrid state, utterly innocent of milk. All save Charlie. His palate being too soft for such heroic draughts, he was obliged to pour out his coffee and allow it to cool previous to drinking.

"Thus he had filled his cup at the beginning of the meal and set it beside him, and, as I say, had got to soaring in the ether of romance. We had all come to know that just as he was reaching the climax of his story he would lift his cup half-way to his lips, and then the moment the climax was reached and the rest of us were exploding with laughter Charlie would calmly drain his cup. So, upon this occasion, just as the laughing-point was approaching, a dry wag of the party slyly poured out a boiling hot cup and substituted it for Charlie's cool one. The story came to an end, the climax arrived, and Charlie raised his cup, which he imagined to be cool, to his lips and took a deep draught. The next instant he spurted the scorching liquid from his mouth and emitted a yell that would have done honor to an Indian. And then, when the tempest of merriment had subsided somewhat and he had cooled his blistered palate to some degree with spring-water, he commented in his customary drawl,

"'Well, by Jove! I think if I'd 'a' left that there a little longer it would have boiled.'

"You see," concluded the practical man, "that, with all his imagination, the hot coffee got in its beautiful work just the same."

HAROLD PAYNE.

OF TWO EVILS.

THERE is a welcome quiet in the block across the way—
We do not hear the piano-forte a-jingling night and day;
The girls now work another set of pedals up and down—
We have a respite since the cycle-craze has come to town.

ANNA B. PATTEN.

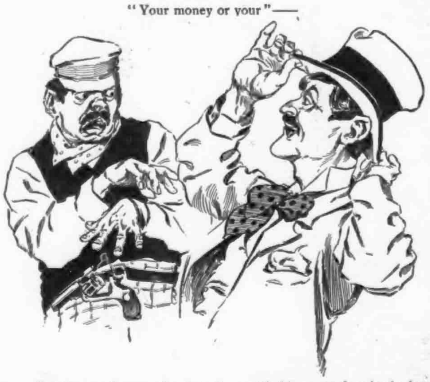
THE RAW MATERIAL.

"PAPA, don't they say that 'matches are made in heaven'?"

"Yes, my son."

"But what is the reason, when the brimstone and sulphur are in the other place?"

"Your money or your"——



But it was Spynx, the detective, with his great face-in-the-hat trick.

THE BAD BOYS AND THE HORNETS' NEST.

Fig. 1.34
Syd B. Griffin, "The Boarding-House Problem," *Puck*, 29 (August 05, 1891), back cover.

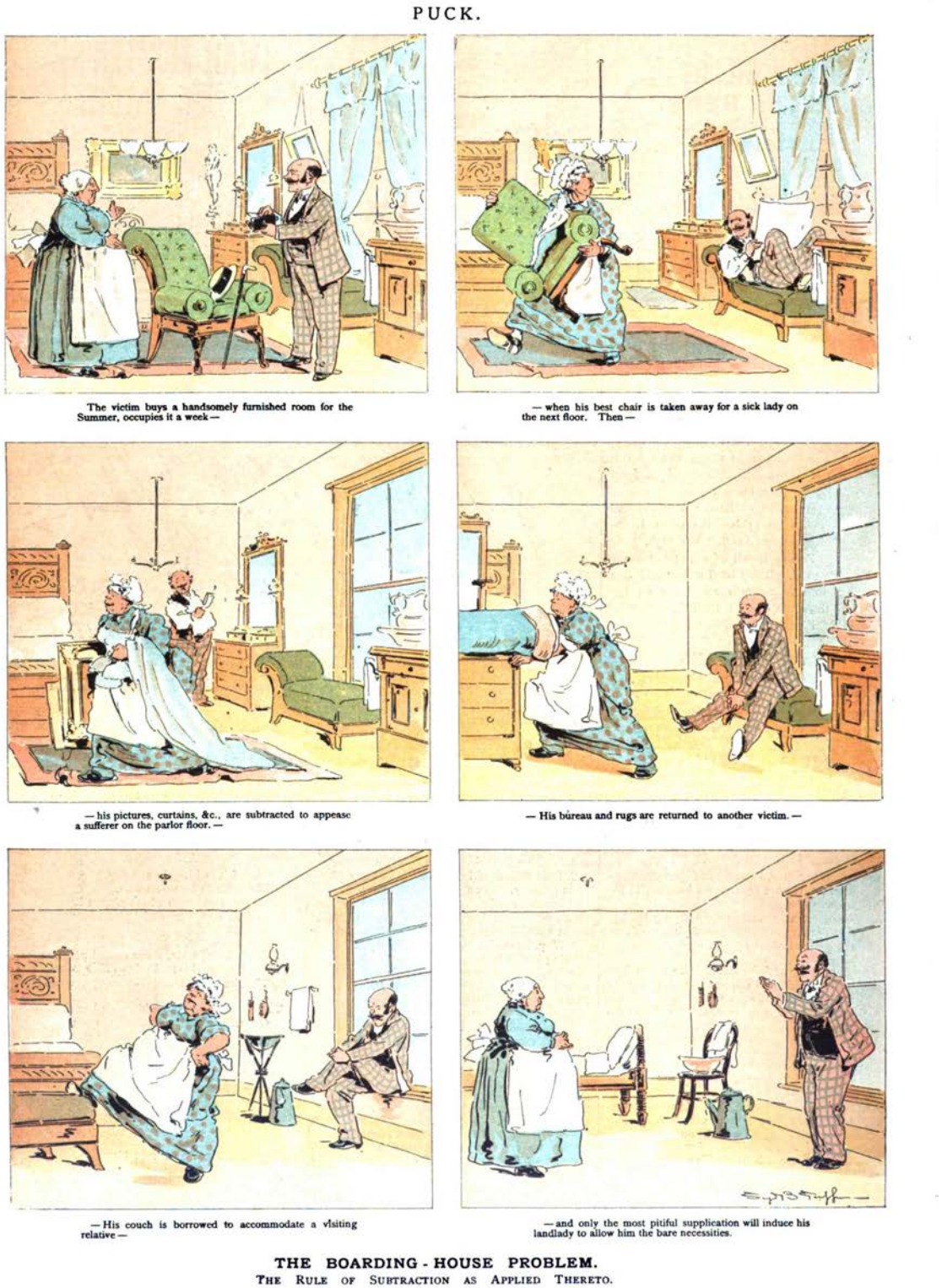
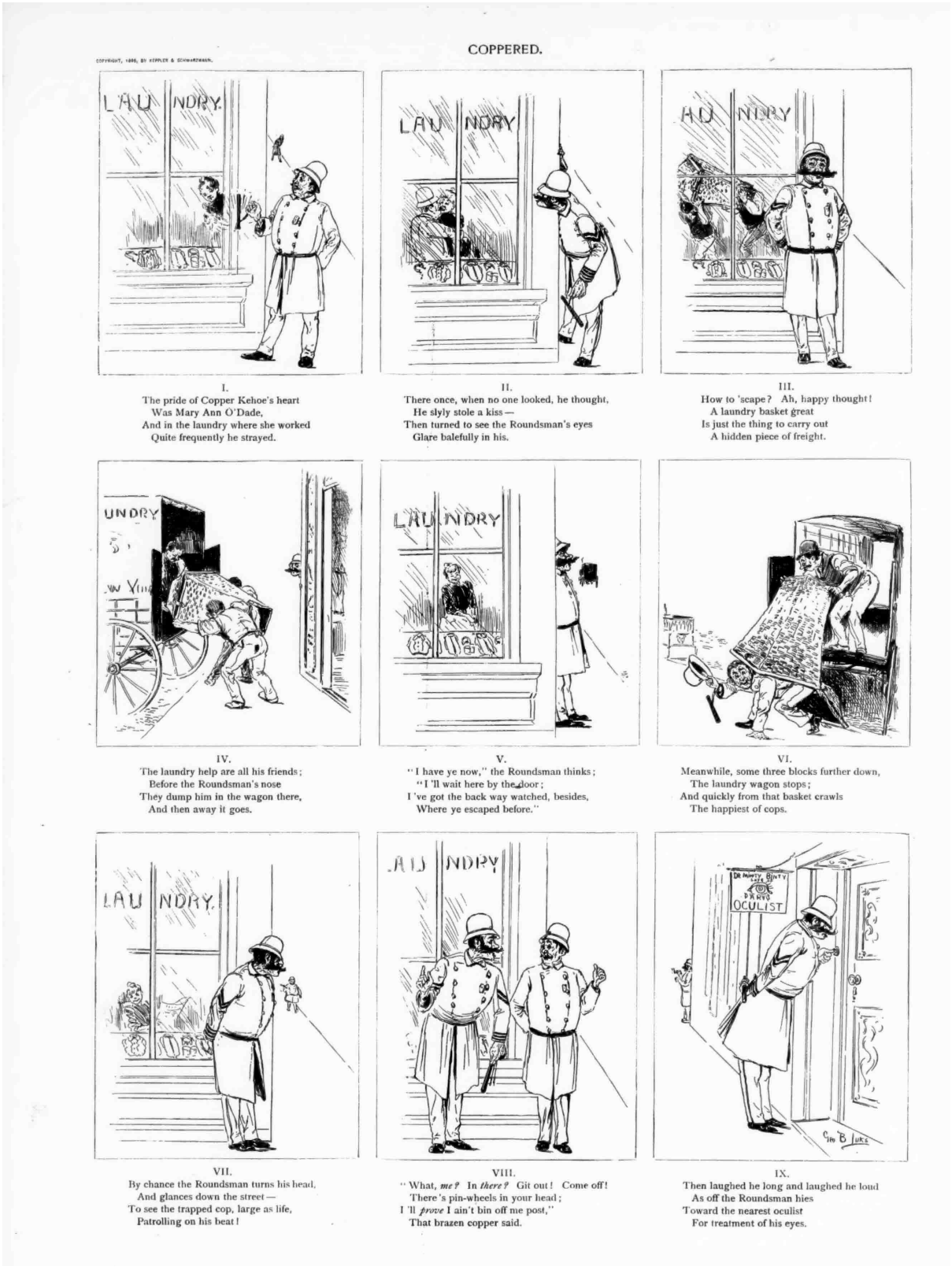

PUCK.
The victim buys a handsomely furnished room for the Summer, occupies it a week —
— when his best chair is taken away for a sick lady on the next floor. Then —
— his pictures, curtains, &c., are subtracted to appease a sufferer on the parlor floor. —
— His bureau and rugs are returned to another victim. —
— His couch is borrowed to accommodate a visiting relative —
— and only the most pitiful supplication will induce his landlady to allow him the bare necessities.
THE BOARDING-HOUSE PROBLEM.
THE RULE OF SUBTRACTION AS APPLIED THERETO.

Fig. 1.35
George B. Luks, "Coppered," *Puck*, 39 (May 6, 1896), p. 22.



I.
The pride of Copper Kehoe's heart
Was Mary Ann O'Dade,
And in the laundry where she worked
Quite frequently he strayed.

II.
There once, when no one looked, he thought,
He slyly stole a kiss—
Then turned to see the Roundsman's eyes
Glare balefully in his.

III.
How to 'scape? Ah, happy thought!
A laundry basket great
Is just the thing to carry out
A hidden piece of freight.

IV.
The laundry help are all his friends;
Before the Roundsman's nose
They dump him in the wagon there,
And then away it goes.

V.
"I have ye now," the Roundsman thinks;
"I 'll wait here by the door;
I 've got the back way watched, besides,
Where ye escaped before."

VI.
Meanwhile, some three blocks further down,
The laundry wagon stops;
And quickly from that basket crawls
The happiest of cops.

VII.
By chance the Roundsman turns his head,
And glances down the street—
To see the trapped cop, large as life,
Patrolling on his beat!

VIII.
"What, *me*? In *there*? Git out! Come off!
There 's pin-wheels in your head;
I 'll *prove* I ain't bin off me post,"
That brazen copper said.

IX.
Then laughed he long and laughed he loud
As off the Roundsman hies
Toward the nearest oculist
For treatment of his eyes.

Fig. 1.36
Frank Nankivell, "Mr. Johnson Invites Miss Jackson to the Circus -- Almost," *Puck*, 39 (July 29, 1896), back cover.

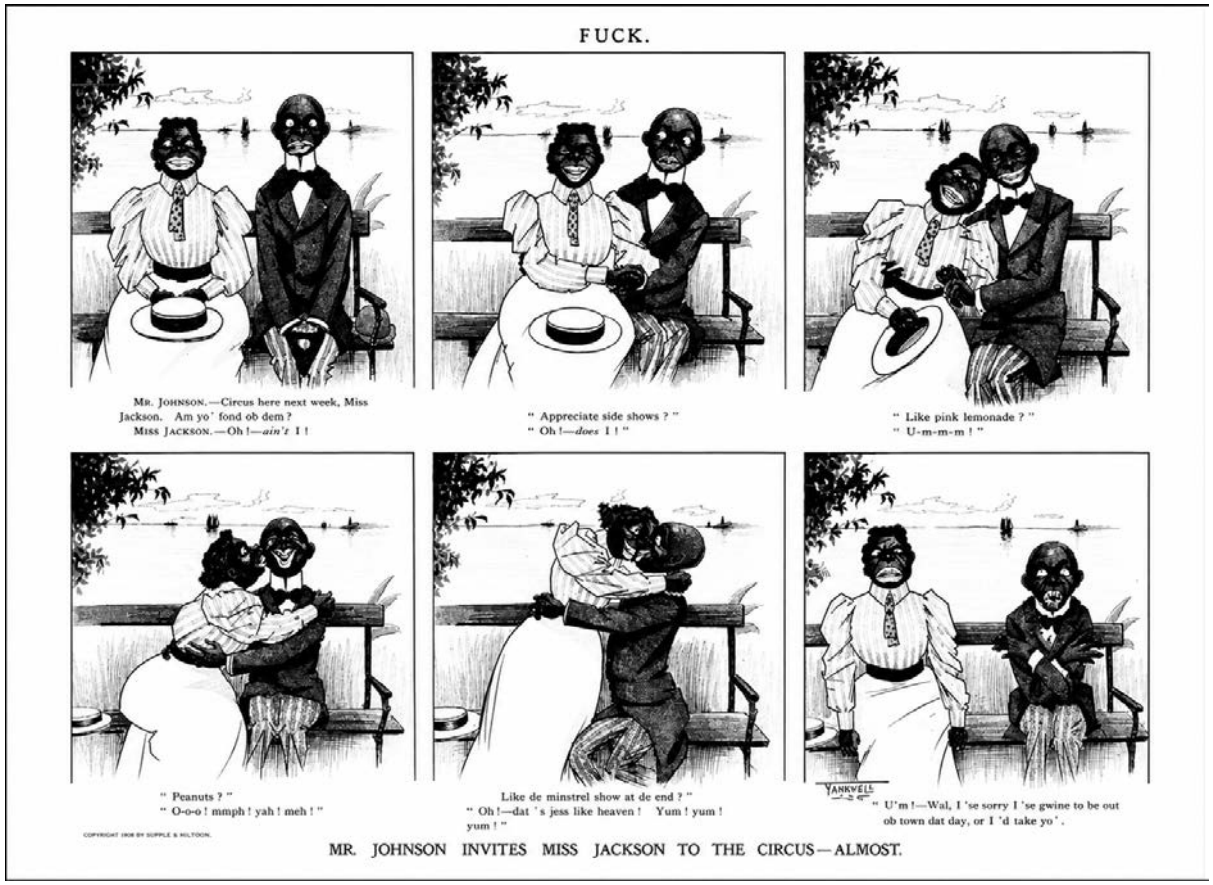

FUCK.
MR. JOHNSON.—Circus here next week, Miss Jackson. Am yo' fond ob dem?
MISS JACKSON.—Oh!—*ain't* I!
" Appreciate side shows?"
" Oh!—*does* I!"
" Like pink lemonade?"
" U-m-m-m!"
" Peanuts?"
" O-o-o! mmph! yah! meh!"
Like de minstrel show at de end?"
" Oh!—dat 's jess like heaven! Yum! yum! yum!"
" U'm!—Wal, I 'se sorry I 'se gwine to be out ob town dat day, or I 'd take yo'.
YANKWELL
COPYRIGHT 1896 BY SUPPLE & HILTOON.
MR. JOHNSON INVITES MISS JACKSON TO THE CIRCUS—ALMOST.

Fig. 1.37
Franklin Morris Howarth, "The Wicked Grandsons," *Life*, 18 (October 1, 1891), p. 180.

BOOKISHNESS

"THE MAMMON OF UNRIGHTEOUSNESS."

IN his latest novel, "The Mammon of Unrighteousness," (Lovell), Mr. H. H. Boyesen has taken a new departure in method and intent. Heretofore his short stories and novels have been romantic or pervasively sentimental. You always expected mildly dramatic situations which would bring two lovers together, or separate them in a heart-rending way. But in a preface to this book he announces a definite creed: "My one endeavor in this book has been to depict persons and conditions which are profoundly and typically American. I have disregarded all romantic traditions, and simply asked myself in every instance, not whether it was amusing, but whether it was true to the logic of reality—true in color and tone to the American sky, the American soil, the American character."

* * *

IN judging the measure of fulfilment of his purpose, an American reader who is rather proud of his country and her achievements will be disposed to think that Mr. Boyesen falls short of things "profoundly and typically American," but has put in their stead things entirely local and sporadic, the product of conditions which are peculiar." Very few Americans found a great university, and of those who do *Obed Larkin* hardly can be considered a type. Neither is he a type of the successful self-made man except in the intensity of his purpose and the narrowness of his horizon. What *Obed* is, is a composite of surface characteristics, which any observer may mark in men of strong personality, imbued with certain mental and emotional traits which have been handed down through generations of the romantic drama as the proper outfit for a Stern Parent.

And that, one may venture to think, is the weak point of the whole novel. It is a conglomerate resulting from the intelligent effort to follow the realistic method, when the author's equipment and previous performances are vigorously romantic. The two things will not mix, and the reader is compelled to shift his mental attitude in every chapter. Just when he is romantically sympathizing with the predicament of *Gertrude*, he is brought up short by a bit of realism which shows him that he must despise her for "mushiness." And when the reader has clothed his heart with the impenetrable mail of cynicism (which is supposed to be the proper garb for intellectual exercise) he finds himself plunged into a situation where he must be a sentimentalist or laugh at the whole performance.

* * *

MR. BOYESEN seems to come nearest being "profoundly and typically American" in his portrait of *Horace Larkin*, the lawyer of some education and thoughtfulness, and great natural force, who determines to be a political leader by the means which are at hand—never being more corrupt than is absolutely necessary for success. The development of this character is a careful piece of work from first to last, and if the story had knit itself closely around him, without digressions into half a dozen other tales, it would have been strong and effective.

It is a fine thing too, artistically, to bring him into contrast with *Kate Van Schaak*, the epitome of what several generations of wealth and refinement are supposed to produce in New York City. As a matter of fact she is more like the product of suddenly acquired wealth—for women are slow to learn how to be rich graciously and unselfishly; and *Kate* is both selfish and ungracious.

Droch.

NEW BOOKS.

LITERARY INDUSTRIES. By Hubert Howe Bancroft. New York: Harper and Brothers.

Mmina. By Laurence L. Lynch. Chicago: Laird and Lee.

The Story of Reine. By Jean de la Brète. Translation by Mrs. J. W. Davis. Boston: Roberts Brothers.

Donald Ross of Heimra. By William Black. New York: Harper and Brothers.

Marguerite. By Mrs. Mary J. Holmes. New York: G. W. Dillingham.

Delaplaine. By M. T. Walworth. New York: G. W. Dillingham.

The Wages of Sin. Translated from the German. New York: G. W. Dillingham.

How Salvator Won, and Other Recitations. By Ella Wheeler Wilcox. New York: Edgar S. Werner.

The Dethroned Heiress. By Miss Eliza A. Dupuy. Philadelphia: T. B. Peterson and Brothers.

DASHAWAY (*to little Willie Slimson*): When your sister comes down, Willie, and is comfortably seated on the sofa with me, I want you to tiptoe in softly, and turn the gas down low.

WILLIE: You're too late. Sister just told me to come in and turn it out.

JACK: It is no wonder the Chicago girl is proud.

TOM: Why not?

JACK: Because all the newspaper writers in the country are at her feet.

THE WICKED GRANDSONS.

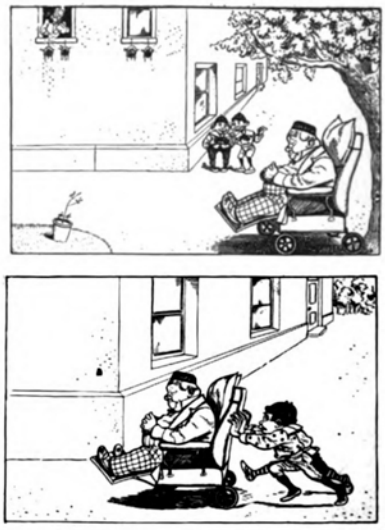


Fig. 1.38
Franklin Morris Howarth, "The Funny Boys, The Terrorized Canine, and The Man Who Changed His Mind," *Puck*, 40 (August 19, 1896), p. 3.

PUCK.

APPLYING HER PRINCIPLES.

MINNIE.—Oh! I 'm superstitious about Friday!
IDA.—Would you decline a proposal on Friday?
MINNIE.—Well—ah!—if it were satisfactory in other respects, I might think it unlucky to decline.

IT LOOKED THAT WAY.

"She had a lively race for a husband."

"I heard she married a run-down nobleman."

NOT SAFE.

SHE.—Do you think a man can serve two masters?

HE.—No; they arrest him for bigamy if he tries it.

THE RISING young lawyer must expect to be frequently sat down upon.

THE FUNNY BOYS, THE TERRORIZED CANINE, AND THE MAN WHO CHANGED HIS MIND.

THE MAN.—Ha, ha, ha! Well, if that is n't good! What will not the rising generation be up to? When I was a boy, we only tied tin-cans to dog's tails; now they tie broomsticks.

THE MAN.—But I must n't let anyone see me laughing. Oh! Ha, ha! ho, ho! This carries me back to my childhood.

THE DOG.—Low bridge!

THE MAN.—!!***!!** —!!!!

THE MAN.—Girls are all right; but if I ever am the father of a boy I 'll keep him in a straight jacket!

A PREMATURE CLAIM

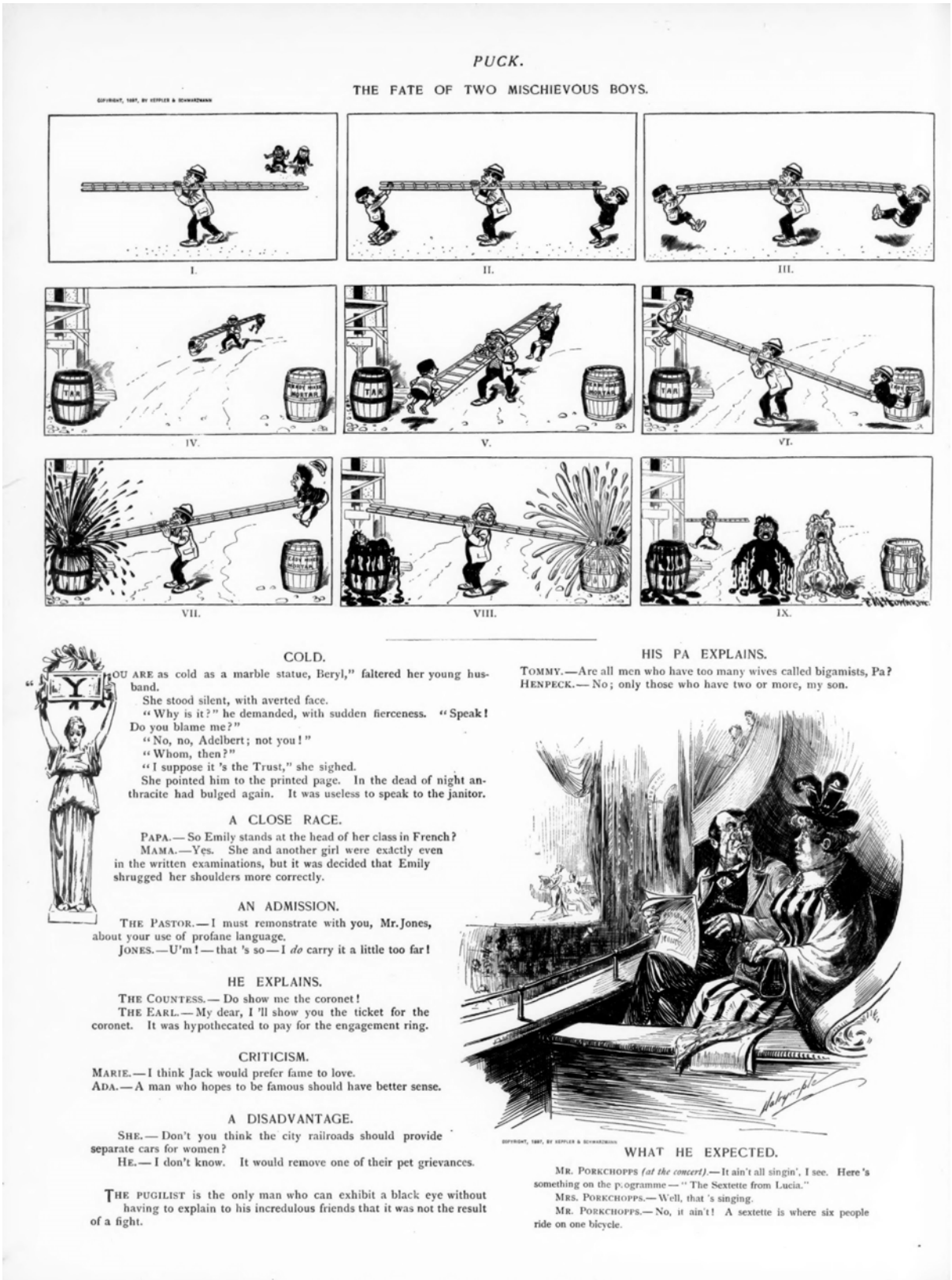
VISITOR.—Don't you guarantee to refund the money when you don't cure?

PATENT MEDICINE MAN.—Certainly!

VISITOR.—Well, I 've been using your remedy for five years and I 'm not cured!

PATENT MEDICINE MAN.—Keep right on, my dear sir! If our remedy fails we will refund the money to your executors on presentation of proper proof.

Fig. 1.39
Franklin Morris Howarth, "The Fate of Two Mischievous Boys," *Puck*, 40 (January 13, 1897), p. 4.



PUCK.

THE FATE OF TWO MISCHIEVOUS BOYS.

I. II. III. IV. V. VI. VII. VIII. IX.

COLD.

"YOU ARE as cold as a marble statue, Beryl," faltered her young husband.

She stood silent, with averted face.

"Why is it?" he demanded, with sudden fierceness. "Speak! Do you blame me?"

"No, no, Adelbert; not you!"

"Whom, then?"

"I suppose it 's the Trust," she sighed.

She pointed him to the printed page. In the dead of night anthracite had bulged again. It was useless to speak to the janitor.

A CLOSE RACE.

PAPA.—So Emily stands at the head of her class in French?

MAMA.—Yes. She and another girl were exactly even in the written examinations, but it was decided that Emily shrugged her shoulders more correctly.

AN ADMISSION.

THE PASTOR.—I must remonstrate with you, Mr. Jones, about your use of profane language.

JONES.—U'm!—that 's so—I *do* carry it a little too far!

HE EXPLAINS.

THE COUNTESS.—Do show me the coronet!

THE EARL.—My dear, I 'll show you the ticket for the coronet. It was hypothecated to pay for the engagement ring.

CRITICISM.

MARIE.—I think Jack would prefer fame to love.

ADA.—A man who hopes to be famous should have better sense.

A DISADVANTAGE.

SHE.—Don't you think the city railroads should provide separate cars for women?

HE.—I don't know. It would remove one of their pet grievances.

THE PUGILIST is the only man who can exhibit a black eye without having to explain to his incredulous friends that it was not the result of a fight.

HIS PA EXPLAINS.

TOMMY.—Are all men who have too many wives called bigamists, Pa?

HENPECK.—No; only those who have two or more, my son.

WHAT HE EXPECTED.

MR. PORKCHOPPS *(at the concert)*.—It ain't all singin', I see. Here 's something on the programme—"The Sextette from Lucia."

MRS. PORKCHOPPS.—Well, that 's singing.

MR. PORKCHOPPS.—No, it ain't! A sextette is where six people ride on one bicycle.

Fig. 1.40
Franklin Morris Howarth, "A Misplaced Cue," *Puck*, 33 (May 10, 1893), p. 183.

but — no — I ain't never been — well, not what you might call a bigoted atheist."

The priest shook his head with an unsatisfied air. As he did so he put his hand out against the base of the pulpit as if he were about to lean against it. It trembled a little, and he drew back his hand, and then, reaching out again, tried it carelessly, casting his eye up and down as if he were taking note of its unsteadiness, and, all in a mechanical sort of way, as though his attention was mainly to the conversation on hand, he gave the pulpit a little dismissing slap that said perfectly plainly, "Well, well, *that* old thing 's got to go, too."

"No, no," said Father Dominick; "Gargaroux, I 'm afraid I can't hope —"

"Well, now, I don't see why you can't," said Gargaroux, with new determination; "you ain't heard only one side; may be I ain't the kind of man you think I am. How 'd it be now if I was quite a different sort of man from what you think?"

"It would be very different, indeed, Gargaroux," said Father Dominick, in a mild, regretful way; "and I wish with all my heart that it were so. But if you are really at heart the man you say you are —"

"Well, I am, I am," interrupted Gargaroux; then he added cautiously, "to some extent."

"Or perhaps I should say," said the priest sternly, "if you *were* such a man —"

"Well, I be," broke in Gargaroux; "when you come right down to it, I be."

"If you were," continued the priest, "you would not hesitate to give the Church a proof that you are worthy of her confidence."

"Well, now, that 's fair," said Gargaroux, eagerly; "I told you we 'd get along better than you thought, when we got right down to business."

"A proof," Father Dominick went on, "that would conclusively establish your fitness for such a highly important undertaking; not in my unworthy eyes alone, but in the eyes of the whole parish."

"Well — say —" returned the joiner, "what do you call a proof, anyhow? I 'm willin' to do what 's right, of course; but I don't want to be made no monkey of."

"Well," said the priest, calmly and thoughtfully, as though he addressed some one at a distance, "you must of course communicate publicly, and this very Sunday, without delay."

Gargaroux grew pale.

"Look here," he said at last in a sort of gasp, "do them gallery pews go, too?"

(To be continued.)

(This series of short tales was begun in No. 831 of PUCK.*)*

A CAUTIOUS MAN.

BRONSON.— Do you intend to have a garden this Summer?
JOHNSON.— It depends upon whether you intend to keep chickens or not.

ISRAEL'S SCEPTRE NOT Ddeparted.

The new prime minister of Egypt is a Jew, the first of that faith to hold the position in 3,200 years — that is, since the time of Joseph. Now the Jewish brickmakers will have plenty of straw for their work, and enough over to show which way the wind blows.

A MISPLACED CUE.

I.

UNANSWERABLE.

LUNATIC *(in a dreary monotone).*— Where? Where? Where?

VISITOR *(at the asylum).*—What is the nature of that poor fellow's hallucination?

KEEPER.— He was driven insane by brooding over a puzzle to which there is no answer. He —

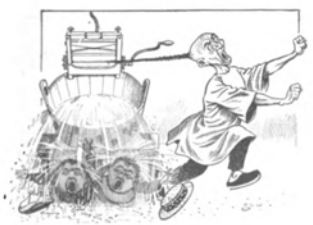
LUNATIC *(moaning).* — Where, where, oh! where is he? What has become of Whitelaw Reid?

WHEN IRELAND gets Home Rule she may, possibly, give England a chance to attend to her own home affairs.

II.

III.

IV.



V.

VI.

VII.

Fig. 1.41
Franklin Morris Howarth, "Uncle Samuel's Whiskers," *Puck*, 31 (May 4, 1892), back cover.

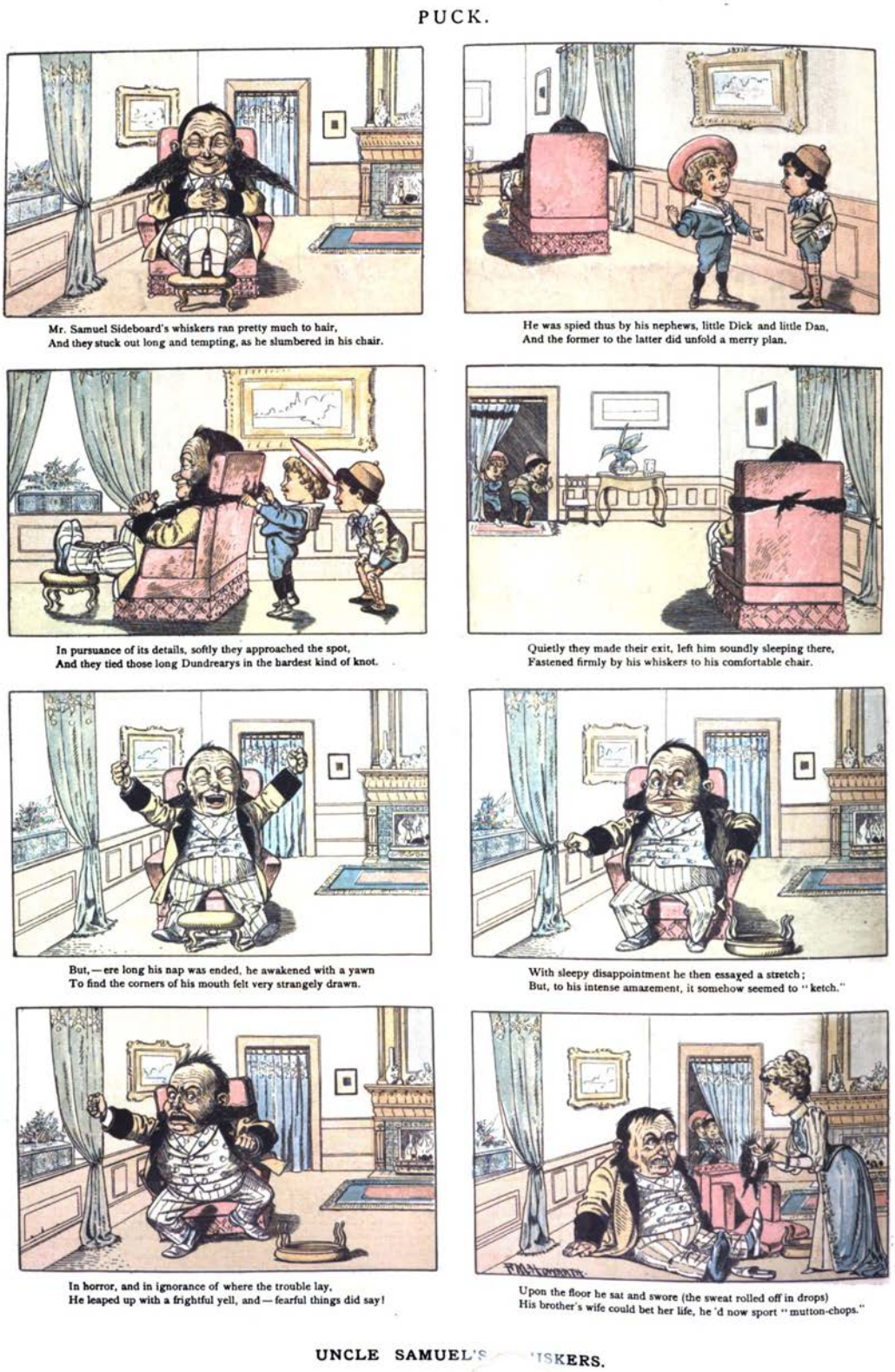

PUCK.
Mr. Samuel Sideboard's whiskers ran pretty much to hair,
And they stuck out long and tempting, as he slumbered in his chair.
He was spied thus by his nephews, little Dick and little Dan,
And the former to the latter did unfold a merry plan.
In pursuance of its details, softly they approached the spot,
And they tied those long Dundrearys in the hardest kind of knot.
Quietly they made their exit, left him soundly sleeping there,
Fastened firmly by his whiskers to his comfortable chair.
But, — ere long his nap was ended, he awakened with a yawn
To find the corners of his mouth felt very strangely drawn.
With sleepy disappointment he then essayed a stretch;
But, to his intense amazement, it somehow seemed to "ketch."
In horror, and in ignorance of where the trouble lay,
He leaped up with a frightful yell, and — fearful things did say!
Upon the floor he sat and swore (the sweat rolled off in drops)
His brother's wife could bet her life, he 'd now sport "mutton-chops."
UNCLE SAMUEL'S WHISKERS.

Fig. 1.42
Michael Angelo Woolf, "The Spanish Craze in Mulligan Lane," *Life*, 17 (March 12, 1891), p. 160.

PIERROT, THE PRODIGAL.

WE are so busy a people that Pierrot with his joys and griefs has never found a place among us. He is a child of the South, and, with our young, national vigor, we have found it easier to hang our jests on characters from real life—the darkey, the Celt, the Teuton—than to create an imaginary character, or take the one the Latins have made so real.

This is a chilly climate for Pierrot, and it is to be feared that Mr. Daly will find it so. Our practical people will be puzzled what to make of him—he is to us so unreal, so fantastic. Mr. Daly himself must have felt this, for he has put this explanatory note under *Pierrot's* name in the programme:

Pierrot is the national figure of the French Pastoral Drama (and also of the Italian) representing Youth, Innocence and Mischief. He is invariably dressed in white to denote his gullelessness, and with his white powdered face is emblematic of Purity of Heart and Thought.

Pierrot's lack of speech is as incomprehensible to us as his whitened face, and we vaguely try to connect him with *Humpty Dumpty* and the other clowns of the crude pantomime we have hitherto known.

But poor Pierrot is no clown. He is an idea, and to put words into his mouth, or to clothe him in ordinary garb, would be like materializing a soul. We must know him through our imaginations only if we would understand him.

"The Prodigal Son," as given by Mr. Daly's company, is the highest form of pantomime we have ever had. An entire play, although the plot is most simple, is worked out in dumb show, and holds the close attention of the audience, not only from its novelty, but from its intrinsic merit. With it runs along a descriptive and sympathetic musical accompaniment.

So to find Mr. Daly's company is almost startling, and to find his actors so at ease in this new, yet old kind of drama, is astonishing. Miss Rehan's work as a pantomime exhibits another phase of that versatility which it might readily be believed she prefers to greatness in any one line. She lacks facial expression somewhat, but the audience is never at a loss to catch the varying degrees of buoyancy and dejection in *Pierrot's* mood. Mr. Leclercq is as conscientious as ever, but at times mistakes or falls short of his effects. Mr. Sidney Herbert does admirably in the small part of *The Baron*.

Barring the one scene which a few of Mr. Daly's prudish patrons may find a bit dangerous, the piece is thoroughly simple and pleasing, and should be a success.

* * *

MR. BOOTH'S engagement at the Broadway Theatre is a fairly successful one. There was a time when his name upon the posters in New York meant overflowing houses. The difference is a far severer reflection upon the declining taste of the theatre-going public in New York than upon Mr. Booth's acting. *Metcalfe.*

THE SKATER.

TO the skater the ring of the runner,
The swish of the shining steel,
Are like whirling wings to the gunner,
Or to yachtsman the foaming keel.
He glides down the smooth, dark river,
With unfettered soul and will,
And pities the pines that shiver,
Immovable on the hill.

Or some bit of feminine brightness,
Whom he hardly dares to adore,
Clasps his hand with a tremulous tightness,
That it never felt before.
It is then that the tuneful runner,
The tinkling, musical steel,
Grows confident that he has won her,
And echoes a wedding peal.

Harry Romaine.

THE SPANISH CRAZE IN MULLIGAN LANE.

"LOOK A HERE, TOMMY DIBBS, YOU'RE A DEUCE OF A DRUMMIST, YOU ARE! YOU'RE A DROWNDIN' ALL O' BILLY SMITH'S FINE NOTES ON THE COMB; I CAN'T DO NO SPANISH DANCE WHEN I DON'T KETCH THE MELLERDY!"

Fig. 1.43

Michael Angelo Woolf, "Gymnastics in Brophy's Alley," *Life*, 19 (April 14, 1892), p. 235.

DURING THE WALTZ.

She (who is being held unnecessarily tight): MR. PRESSOR, I PREFER DANCING AND HUGGING SEPARATELY.
He: THEN MAY I HAVE THE NEXT BREAK?

FEMININE FANCIES.

IF there be those who fear that Boston is losing her grip on culture they need have no further anxiety. A series of lectures now going on for the benefit of the fair sex throws encouraging light on this burning question. The frivolous entertainments to which we allude consist of five lectures on "Problems and Tendencies of Thought and Life in England, as Reflected by Some of her Leading Writers."

I.

John Henry Newman and the Recoil from Modern Liberalism.

II.

James Martineau and the Conflict of Science with Theistic Religion.

III.

John Ruskin and the Artistic and Ethical Protest against Modern Commercialism.

IV.

William Morris and the Later Movement Towards Social and Industrial Reconstruction.

V.

Thomas Hill Green and the Idealistic Reaction; the Attempt to Establish a New Synthesis.

This promises rare sport for the Boston maiden. LIFE has never quite approved of that sensuous abandon which seems to characterize the Boston girl of "good family," and all this will doubtless have a restraining tendency.

HOJACK: The new cruiser now being built at Philadelphia is called a "commerce destroyer."
TOMDIK: Then I suppose it will be named "McKinley."

BAGLEY: Where's yer goin' er get (hic) cured fer drunkenness?
BAILEY: I'm going out to Dwight.
BAGLEY: Thash good place. Thash (hic) where I was (hic) cured.

GYMNASTICS IN BROPHY'S ALLEY.

Boy in Chair: L-LET ME DOWN JIMMY. I AIN'T F'FRIGHTENED, BUT ME STUMMICK'S FAINTED.

Fig. 1.44
Richard Felton Outcault, "Origin of A New Species, Or The Evolution of the Crocodile Explained," *New York World*, November 18, 1894.

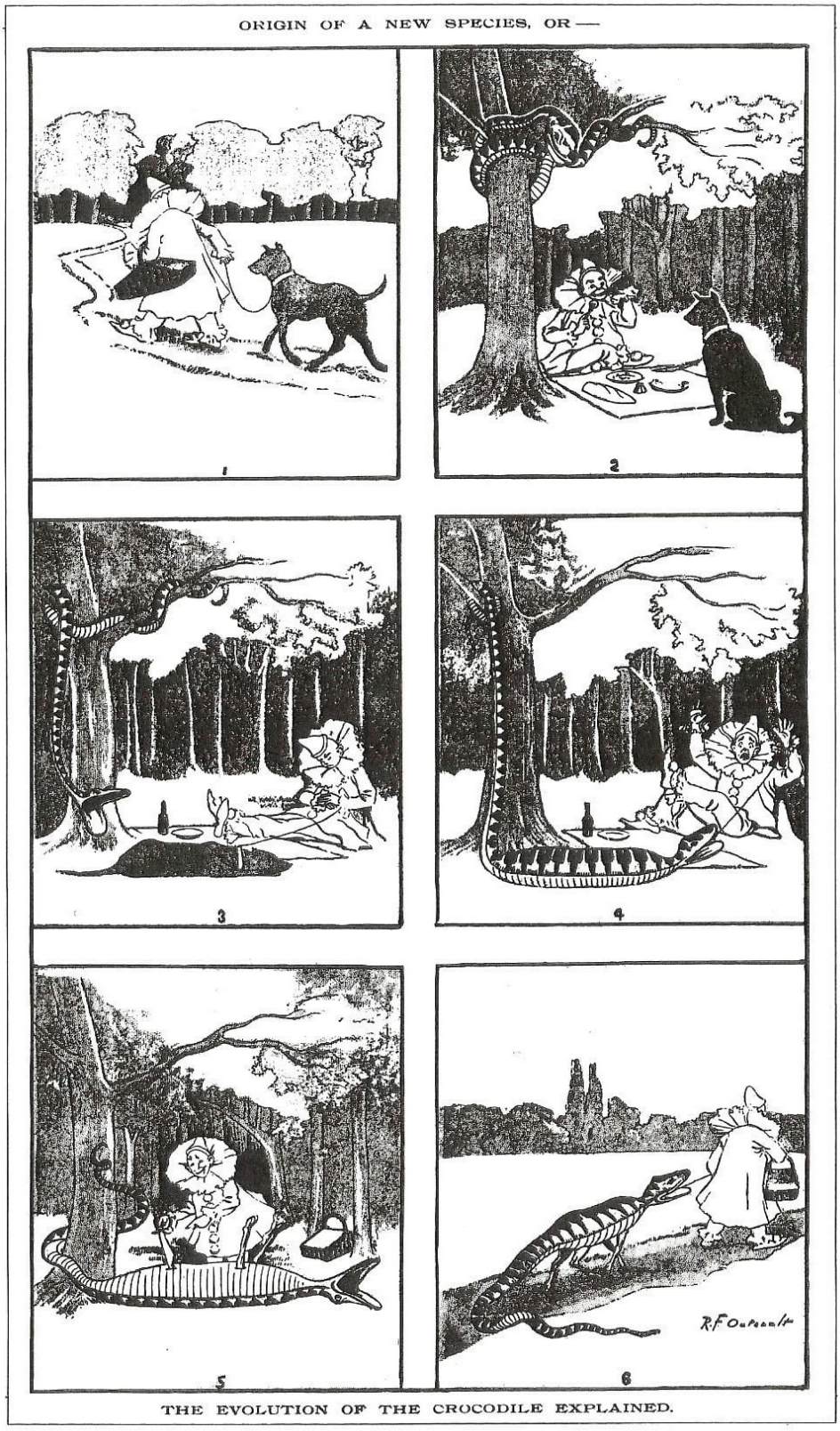


Fig. 1.45
Richard Felton Outcault, "From the Eiffel Tower," *Life*, 15 (April 17, 1890), p. 232.

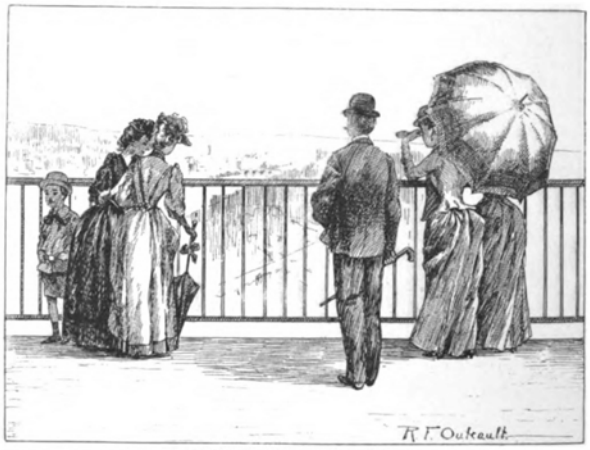
THE KINDERGARTEN.

UNDER the palms at Smithson's ball
In a corner dim of the lamplit hall,
I sat with Smithson's daughter
Louise, a bud not out of her teens,
An innocent babe who didn't know beans,
So I went to work and taught her.

Lesson first was a tender look
Into eyes as clear as a limpid brook,
Lesson two was the bliss
Of pressing fingers that scarcely stirred,
Lesson third was a whispered word,
And lesson fourth was a kiss.

And would you believe it, so well she learned
That when from the card room I returned,
Rage almost turned me yellow,
For there she sat on the very same seat,
With her angel face and her blushes sweet,
Being taught by another fellow. *M. E. S.*

SOUTH MISSOURI PREACHER: Now, my brethren, having disposed of that ar lyin' hypocritical cuss, who runs the Methodist Church across the way, I'll continue my discourse on "peace on earth, good will to men."



FROM THE EIFFEL TOWER.

She: JOHN, WHAT IS THAT TALL THING RISING OVER THERE IN THE DIRECTION OF THE RUE DE RIVOLI?
He (who has traveled): IT MUST BE OUR HOTEL BILL.

NO DANGER OF AN ICE FAMINE.

Visitor: YOU MANUFACTURE EXCELLENT ICE, BUT I SEE NO MACHINERY. HOW DO YOU GET THE TEMPERATURE SO LOW?
Proprietor: S-S-S-T-! I HIRE A BEACON STREET BOSTONIAN TO SPEND HALF AN HOUR ON THE PREMISES EVERY DAY.

Fig. 1.46
Richard Felton Outcault, "At the Circus In Hogan's Alley," *New York World*, May 5, 1895.

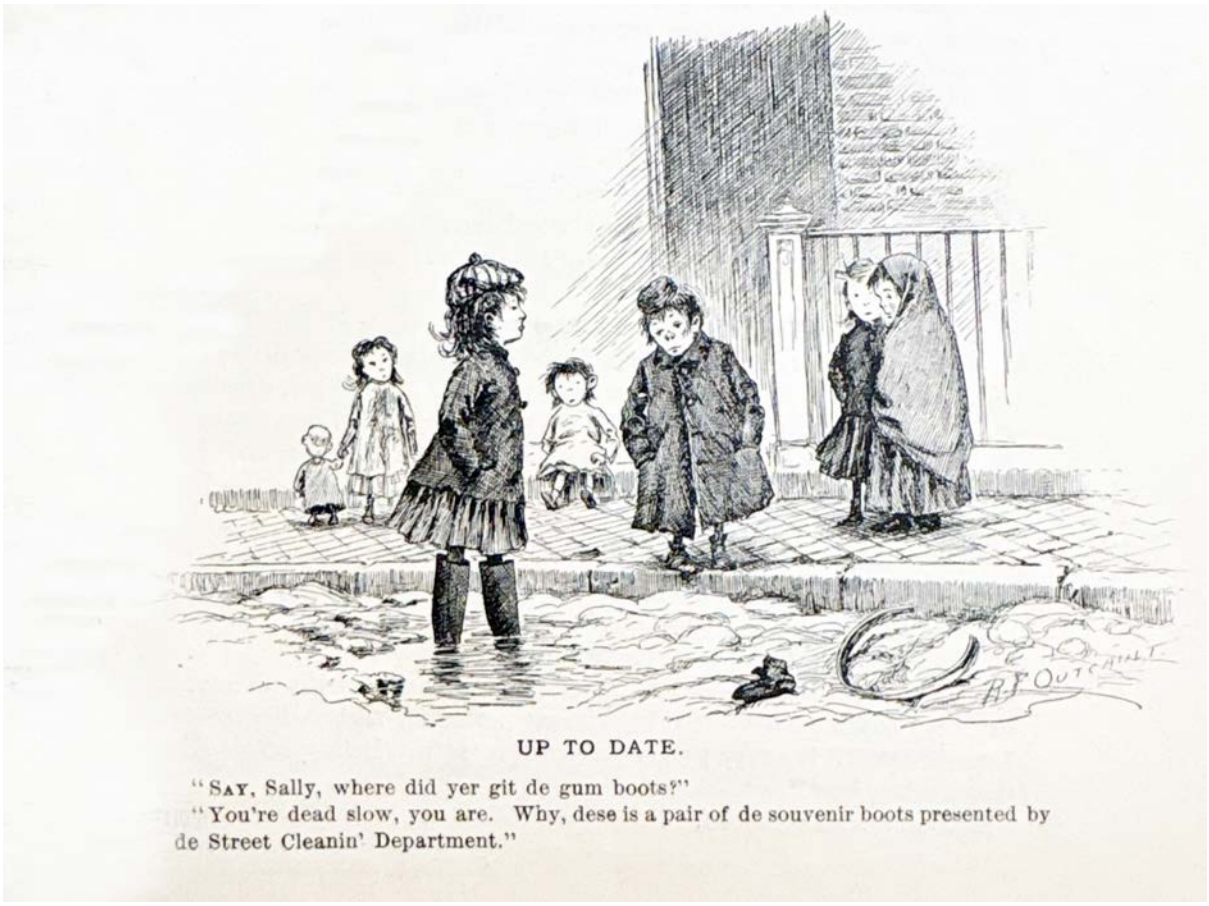
SUNDAY, MAY 5 1895.
AT THE CIRCUS IN HOGAN'S ALLEY.
THE CLOWN—Ladies and gents, please note der marvelous grace wid which Herr Svengeli sweeps troo der paper disc—please keep yer seats for next comes Madame Sans Jane der champion bare- (I mean dog-back) rider of der world.
DONT GUY THE PERFORMERS

Fig. 1.47
Richard Felton Outcault, "Feudal Pride in Hogan's Alley," *Truth*, (June 2, 1894), p. 90.

FEUDAL PRIDE IN HOGAN'S ALLEY.

LITTLE ROSELLA MCGRAW—No; we won't come and play with youz, Della Cosdigan. Our refused means may temporary necessitate our reddin' in a rear tenement, but we're jist as exclusive as when we lived on the first floor front and papa had charge of the pound in the Department of Canine Captivity!

Fig. 1.48
Richard Felton Outcault, "Up to Date," *Truth*, (April 15, 1893), p. 88.

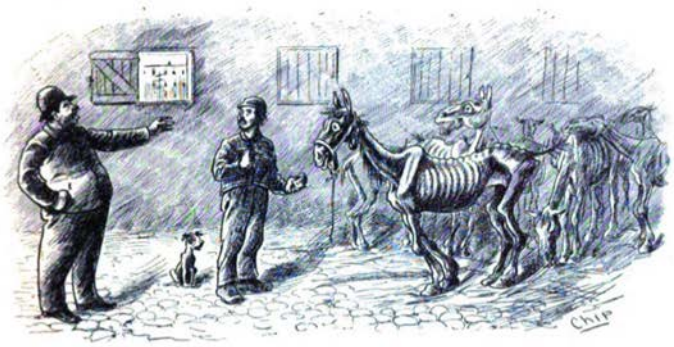


UP TO DATE.

"SAY, Sally, where did yer git de gum boots?"

"You're dead slow, you are. Why, dese is a pair of de souvenir boots presented by de Street Cleanin' Department."

Fig. 1.49
Michael Angelo Woolf, *Life*, 19 (April 14, 1892), p. 229



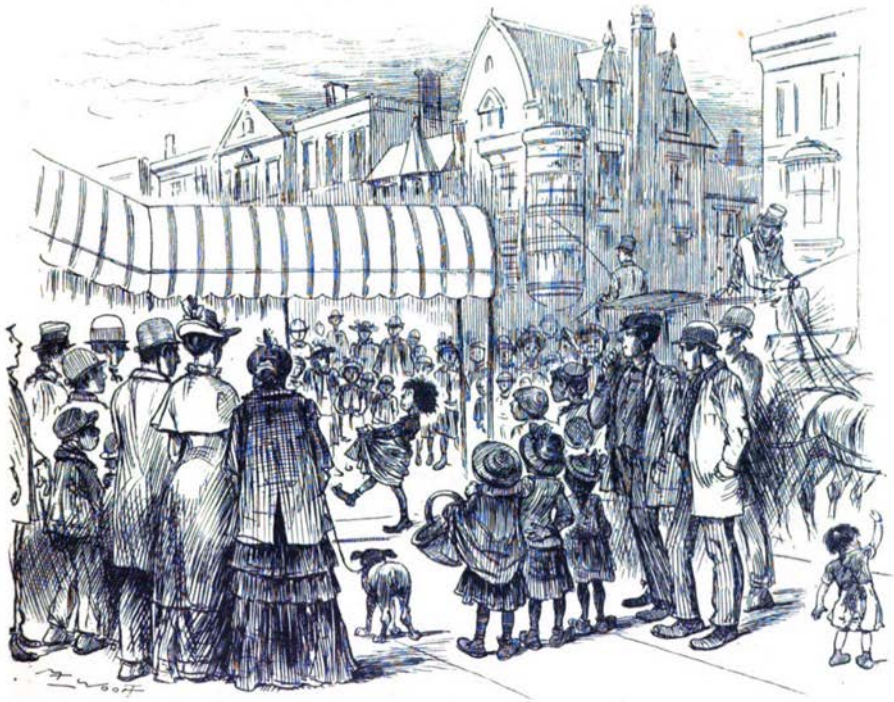
THE FIFTH AVENUE STAGE HORSE AT HOME.

Stable Boss: LOOK AHERE, KELLY, DAT'S GOT'ER STOP. DIS MAKES DE THIRD TIME DIS MONTH I'VE CAUGHT YERS FEEDIN' THEM HORSES. NEXT TIME YOU'LL GIT THER G. B.; SEE?

"WHY DID YOU OBJECT TO BEING INTRODUCED TO COLLECTOR HENDRICKS?"

"I WAS AFRAID HE WOULD RECOGNIZE THE GOWN MY DRESSMAKER WORE ASHORE THE OTHER DAY."

ALWAYS making brakes—Westinghouse.



Voice from Crowd: CHEESE IT, SALLY, HERE COMES DER WEDDIN' PARTY!
Sally: I DON'T CARE. I WANTS TO SEE WHAT IT FEELS LIKE TO BE A FASHERNABLE BRIDE!

Fig. 1.50
Richard Felton Outcault, "Fourth Ward Brownies," *Truth*, (February 9, 1895), p. 10.

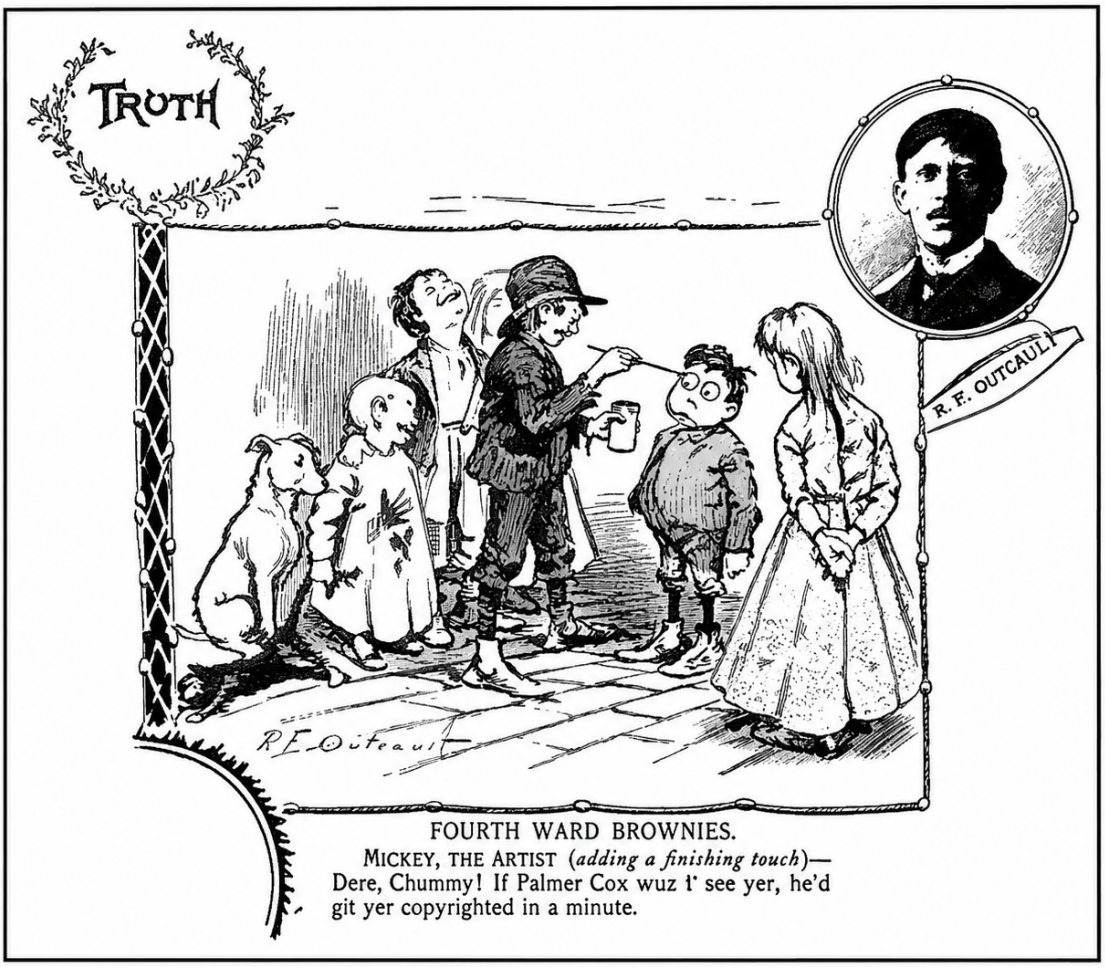

TRUTH
R. F. OUTCAULT
R F Outcault
FOURTH WARD BROWNIES.
MICKEY, THE ARTIST (*adding a finishing touch*)—
Dere, Chummy! If Palmer Cox wuz t' see yer, he'd
git yer copyrighted in a minute.

Fig. 1.51
Richard Felton Outcault, "Li Hung Chang Visits Hogan's Alley," *New York World*, September 6, 1896.

6
THE WORLD: SUNDAY, SEPTEMBER 6, 1896.—COMIC WEEKLY.
BE SURE TO GET "THE Rediculous" DRESS STAY
IT MAKES YOUR WAIST 1 FOOT SMALLER THAAN YOU ARE A SIGHT. WHAT YOU WANT IS TO BE UNCOMFORTABLE
LADIES ASK FOR THE LI HUNG CHANG CORSET
IF YOUR DEALER SAYS SOMETHING ELSE IS JUST AS GOOD TELL HIM HE IS A BIG LIAR
THEY ARE EVER HEARD FOND OF CHEWING CHINESE MUSIC
李鴻章
QUIET CORNER CLUB PICNIC
YER NI-HUNG-CHANG MCRYAN'S LUNCH VOT NEXT SOJNTEY
LEAVES SG CENTS
LADIES 25 GENTS FREE
THE HOGAN'S ALLEY GUARDS
THE NEW SONG DID YOU EVER GET THE MONEY THAT YOU LOANED OR WHERE ARE ALL YOUR FRIENDS? A PARK ROW BALLAD.
HOGAN'S ALLEY QUARTETTE SONGSTER
THE BELLE OF HOGAN'S ALLEY
HURRAH! FOR LIE-HANG-GRUIN
HE & LI HAS MADE A BIG HIT WIT EACH OTER. SAY! HE THINKS I'M A CHINAMAN - DON'T SAY A WOID. IM GOIN TER GIVE YA YELLOW YER FER HIM - I KNOW MY Q
DO NOT BE DECEIVED MORE GENUINE WITHOUT THIS SIGNATURE R.F. Outcault
R. F. OUTCAULT
LI HUNG CHANG VISITS HOGAN'S ALLEY.

Fig. 1.52
Harry Greening, "How the Tinkle Brothers Got Even With the Pup," *New York Journal*, September 5, 1897.

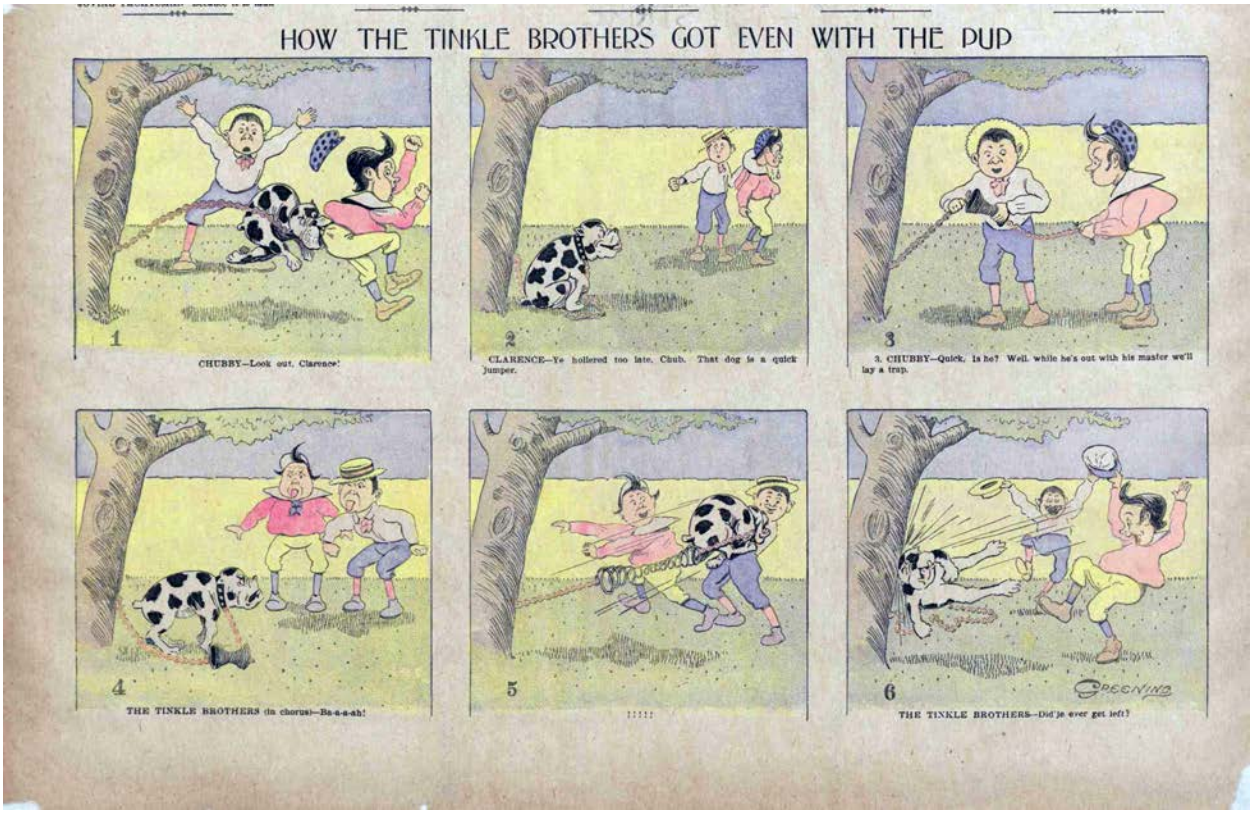

HOW THE TINKLE BROTHERS GOT EVEN WITH THE PUP
1
CHUBBY—Look out, Clarence!
2
CLARENCE—Ye hollered too late, Chub. That dog is a quick jumper.
3
3. CHUBBY—Quick, is he? Well, while he's out with his master we'll lay a trap.
4
THE TINKLE BROTHERS (in chorus)—Ba-a-a-ah!
5
6
THE TINKLE BROTHERS—Did he ever get left?
GREENING

Fig. 1.53
Walter McDougall, "Roosevelt's Child Spy System," *New York World*, February 9, 1896.

SUNDAY The World's HUMOR
PRICE FIVE CENTS.
NEW YORK, SUNDAY, FEBRUARY 9, 1896.—COLORED SUPPLEMENT.
PRICE FIVE CENTS
CLASS ON THE EVIL OF GAMBLING
NEVER PAY FARO FOR KEEPS
THE ACE
POKER IS A WICKED, TOUGH GAME
LEARN ALL ABOUT DRINKS IN ORDER TO AVOID THEM
TAKE BIGHED'S TONER UP AFTER EACH AND EVERY JAG
AGONIZER BITTERS
TOM & JERRY
HOW TO CHECK THE JIM-JAMS
THERE ARE SNAKES IN TOM GIN
RUM LEADS TO NEWARK & RUIN
HOW TO TELL GOOD BEER
HORRIBLE EXAMPLE OF THE EVIL EFFECTS OF SMOKING
THE PUBLIC SCHOOL COCK TAIL CLASS IN SESSION
TEDDY'S KATZENJAMMER KINDERGARTEN
PREST. ROOSEVELT'S "GROWLER" CLASS.
THE EXAMPLE OF THE "ANGELS."
ROOSEVELT'S CHILD SPY SYSTEM.

Fig. 1.54
Rudolph Dirks, "The Katzenjammers, The Cat and The Kid," *New York Journal*, January 23, 1898. Reproduced in *The San Francisco Examiner*, March 13, 1898.

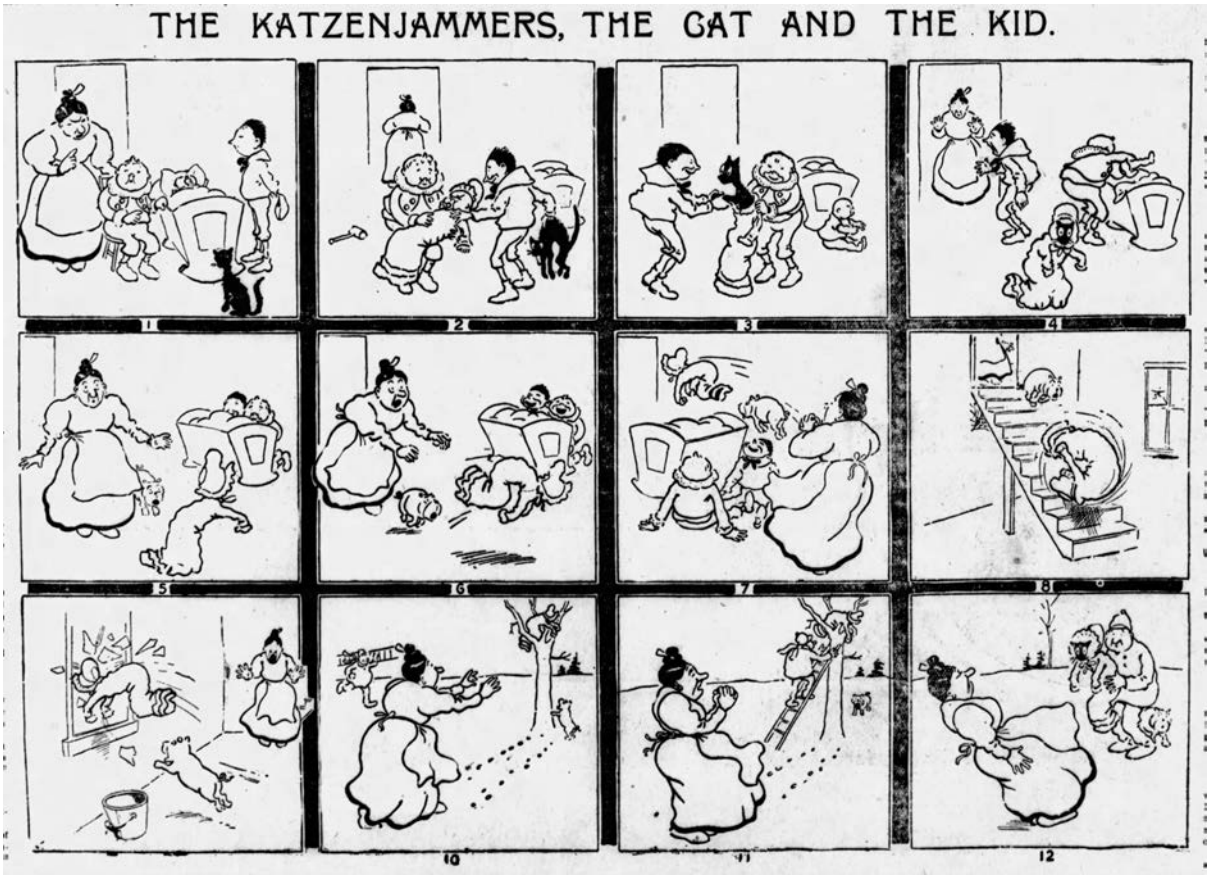


Fig. 1.55
Richard Felton Outcault, "First Championship Game of the Hogan's Alley Baseball Team," *New York World*, April 12, 1896.

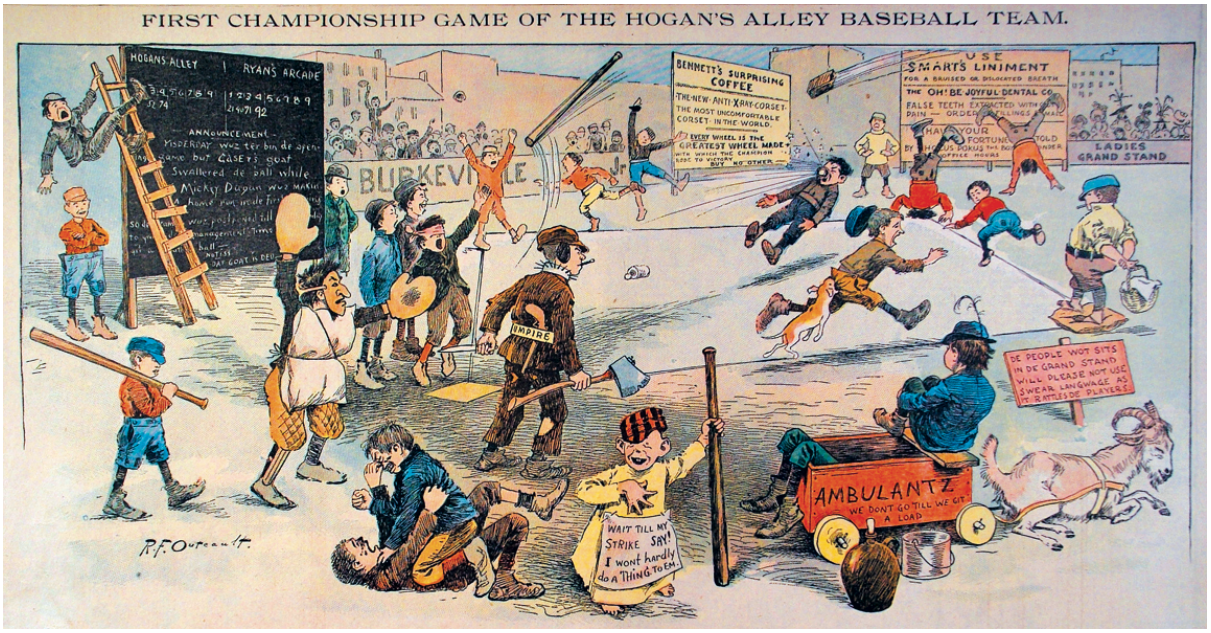

FIRST CHAMPIONSHIP GAME OF THE HOGAN'S ALLEY BASEBALL TEAM.
HOGANS ALLEY
RYANS ARCADE
BENNETT'S SURPRISING COFFEE
THE NEW ANTI-XMAS CORSET
THE MOST UNCOMFORTABLE CORSET IN THE WORLD
USE SMARTS LINIMENT
THE OH! BE JOYFUL DENTAL CO.
LADIES GRAND STAND
UMPIRE
AMBULANTZ
WE DONT GO TILL WE GT A LOAD
WAIT TILL MY STRIKE SAY! I WONT hardly do A THING TO EM
BE PEOPLE WOT SITS IN DE GRAND STAND WILL PLEASE NOT USE SWEAR LANGWAGE AS IT RATTLES DE PLAYERS
R.F. Outcault

Fig. 1.56
Richard Felton Outcault, "Grand Opening of the Dramatic Season at the North Pole," *New York World*, September 15, 1895. Reproduced in The St Louis Post Dispatch September 22, 1895.

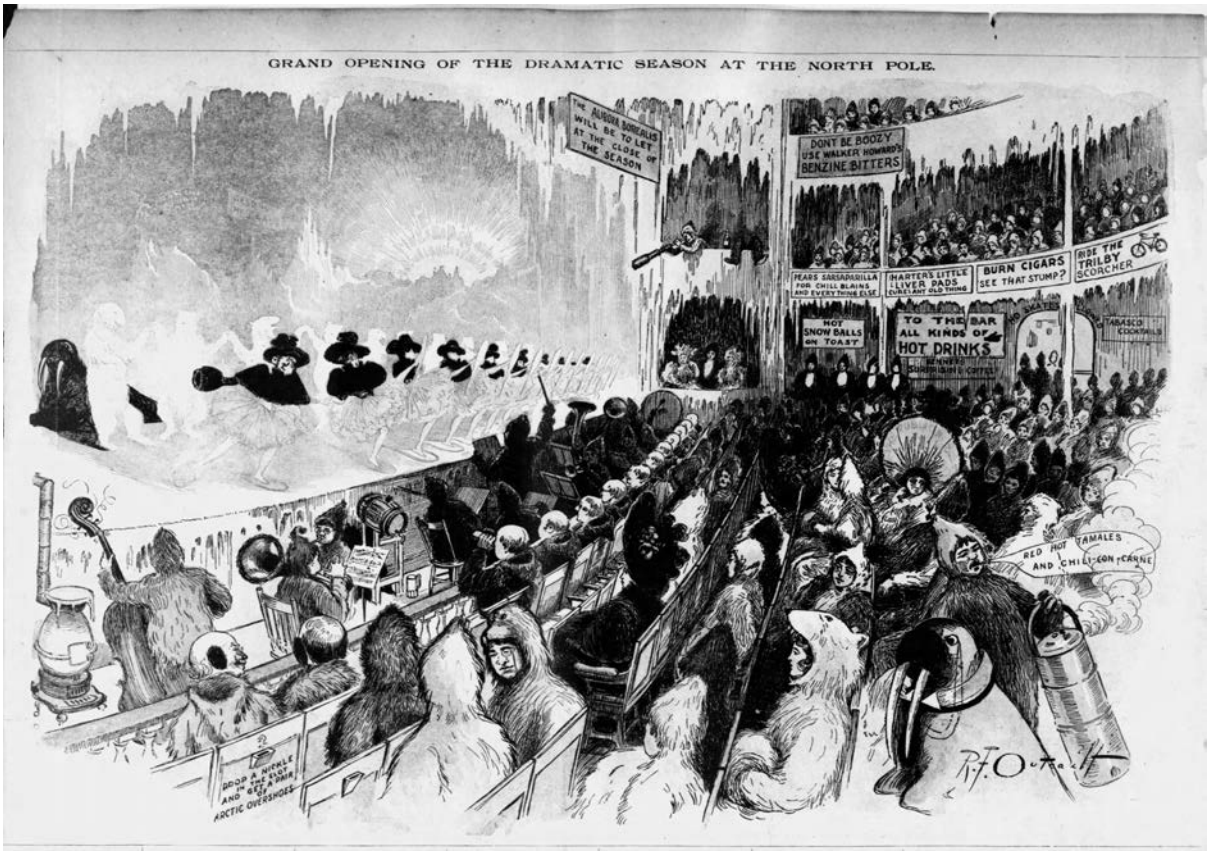

GRAND OPENING OF THE DRAMATIC SEASON AT THE NORTH POLE.
THE AURORA BOREALIS WILL BE TO LET AT THE CLOSE OF THE SEASON
DONT BE BOOZY USE WALKER HOWARD'S BENZINE BITTERS
PEARS SARSAPARILLA FOR CHILL BLAINS AND EVERYTHING ELSE
CARTER'S LITTLE LIVER PADS CURE ANY OLD THING
BURN CIGARS SEE THAT STUMP?
RIDE THE TRILBY SCORCHER
HOT SNOW BALLS ON TOAST
TO THE BAR ALL KINDS OF HOT DRINKS
TABASCO COCKTAILS
RED HOT TAMALES AND CHILI-CON-CARNE
DROP A NICKLE AND GET A PAIR OF ARCTIC OVERSHOES
R.F. Outcault

Fig. 1.57
Richard Felton Outcault, "Moving Day in Hogan's Alley," *New York World*, May 3, 1896.

THE WORLD: SUNDAY, MAY 3, 1896.—COLORED SUPPLEMENT.
3
MOVING DAY IN HOGAN'S ALLEY.
CASEY'S WALDORF ANNEX
TO LET
3rd Floor Back
To Any Family
Who Will Pay
The Rent
GOOD BYE GOOD BYE
AIN'T WE RID OF THER MOST DISTURBIN FEATURE IN HOGAN'S ALLEY!!
ARE WE GLAD THE DUGAN'S HAVE GONE? WELL SAY!!!
R.F. Outcault

Fig. 1.58-1
Franklin Morris Howarth, "A Smart Boy and His Grand Papa," *Life*, 13 (March 21, 1889), p. 170.

MORE NEW ENGLAND.

CONSEQUENT upon the great financial success of "The Old Homestead," we are bound to have many plays of the "Gosh darn!" kind.

That success has brought on a great boom for New England rural life as a dramatic source of supply.

Mr. Hoyt, whose name has already been blazoned high on the tablet of fame as the author of the classic "Hole in the Ground," and of the blood-curdling "Brass Monkey," is the latest venturer in the New England field.

The result of his quest is "A Midnight Bell." The title is as far from describing the play as are the thoughts of a fattening porker from the consideration of ruffled shirts.

Notwithstanding the former blots on his 'scutcheon, Mr. Hoyt has this time written a play. It has a plot—old and threadbare, to be sure—it points a moral, and it contains some excellent picturing of eccentric character.

We have all met uncomfortable people like the old Squire, who insists on calling everybody in his household at an unearthly hour in the morning, not because there is any necessity for their getting up, but because he believes that when he is up it is a sin for any one else to be in bed.

Other well-drawn characters are the village deacon and the bad boy of the village, well acted by Messrs. Seabrooke and Canfield.

Another is the pretty school-ma'am, who excites the jealousy and sets wagging the tongues of the village spinster, the village widow, and the other small-minded gossips who, in their pettiness and malice, are not only types of village life, but of every Christian community.

There is a serious movement to the play, and it contains several little pathetic touches, but the ruling element is fun, and fun of a clean and healthy kind. It is well carried out, and is based on the joking propensities of a city lawyer obliged to remain in a rustic community for a time, and on the natural animosity always existing between the village boy and the village deacon.

For people who like to laugh, and who prefer to laugh at things which do not depend for their humor on the vulgarity of the topic, "A Midnight Bell," will furnish an evening of great enjoyment.

In this play Mr. Hoyt has made a marked improvement on his previous record, and at times shows an acquaintance with the working of the human heart and mind, which may enable him to do something of more serious merit than "A Midnight Bell."

Metcalfe.

THE MARCH OF CULTIVATION.

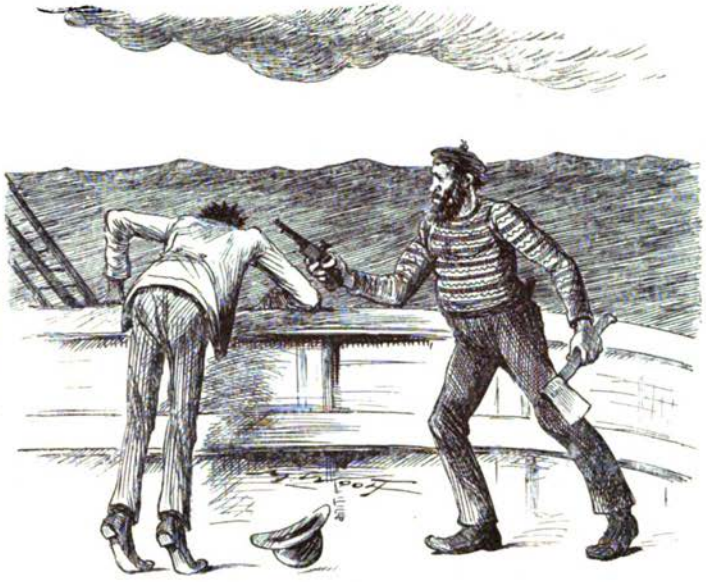
MR. BLUFF (*to his traveling acquaintance*): Surprised at the evidences of culture you saw in the West, eh? Why, they're raisin' corn in the Kaw River bottom-lands that's sixteen feet high. If the East can beat that for culture, you'd better show up the goods!

"YOUNG MAN," said the parson to the stage-driver, "Is the Lord your shepherd?"

"Naw; the Colonel is."

A SMART BOY AND HIS GRAND-PAPA.

Fig. 1.58-2
Franklin Morris Howarth, "A Smart Boy and His Grand Papa," *Life*, 13 (March 21, 1889), p. 171.



Mutineer (to passenger): THROW UP YOUR HANDS!
Passenger (very weakly): I'LL TRY!

FAMILY MATTERS.

LITTLE four year-old was being reproved by her mother. "Why Emily," she said, "when I was a little girl my mamma never let me do such a thing as that."

"Who was your mamma," inquired Emily, "anybody I know?"

MODERN IMPROVEMENTS.

NERVOUS CITIZEN: Hi, there, move on! We don't want any of your music here.

ORGAN-GRINDER: Alla right, Signor. Just droppa nickel here and see me go.

EVERYTHING GOES.

LOUNGER (*to faro dealer*): There's a V you dropped on the floor.

DEALER: Never mind. If any one picks it up we are sure to get it.

"LITTLE pitchers have big ears," which is, doubtless, for the purpose of better enabling them to hear the umpire's decisions on balls and strikes. Good point!

"YES, mum," said the image peddler, "that is a genuine French statoo, made out of Plaster of Paris."

Fig. 1.59
Frederick Burr Opper, "Cupid's Everlasting 'Jolly'," *New York Journal*, December 30, 1900

CUPID'S EVERLASTING "JOLLY."
CENTURIES MAY COME AND CENTURIES MAY GO, BUT THIS GOES ON FOREVER.
GREAT PYRAMIDS! WHAT IT HAT JOLLY!
BY ISIS AND OSIRIS, I SWEAR THOU ART THE ONLY WOMAN I EVER LOVED!
2000 B. C.: Men "jollied" women, as the records show, When old Ramesis flourished, long ago.
I SWEAR BY ALL THE GODS THAT I NEVER ONLY LOVED A WOMAN TILL MET THEE!
WELL, WOULD YOU THAT MAN GO IN ARMOR, SINGLE?
EXTRA SEALED CUPID?
150 B. C.: Men "jollied" women in that famous time When Rome was up to date, and in her prime.
BY MY HALIDOM, THOU ART MY FIRST LOVE!
GADZOOKS!— WOULD THAT MIGHT MAKE TH? CASTLE ROCK!
500 A. D.: Men "jollied" women in the golden age, When boisterin' clothing was the rage.
ODS BODKINS, WOULD NOT TAMT RAATE THEE?
BESHREW ME; BUT WHEN I LOOK AT THEE I FEEL LOVE FOR THE FIRST TIME!
1550 A. D.: Men "jollied" women, too, with great success In the romantic days of Good Queen Bess.
VERILY, WOULD THAT POT DUMP THEE PASSING HAPP?
TRULY, THOU ART MY FIRST AND ONLY LOVE
1660 A. D.: Even a pilgrim father, grave and grim, Could throw a jolly when it suited him.
I SOLEMNLY ASSURE YOU THAT YOU ARE THE ONLY WOMAN I HAVE EVER LOVED!
POLICE
WOULDN'T THAT SHAKE YOU ALL TO PIECES!
1850 A. D.: Still later, when folks wore such clothes as these, Men "jollied" women with the greatest ease.
UPON MY HONOR I DECLARE THAT YOU ARE THE FIRST WOMAN I EVER LOVED
MY EYE!— WOULDN'T THAT GIVE YOU A ORRIBLE JOLT!
TO-DAY: In our own time, all over this broad land, Men "jolly" women now to beat the band.
WELL, WOULDN'T THIS SHOCK YOU WORSE THAN 6,000,000 VOLTS?
YES, I REPEAT IT, YOU ARE POSITIVELY THE ONLY WOMAN I EVER LOVED
AERIAL TRANSPORTATION LINE
F. Opper
1999 A. D.: And man will jolly woman still, the wretch, In coming centuries, (as in this sketch).

Fig. 2.1
Walter McDougall, "New York's Yachting Craze," *New York World*, September 22, 1895. Reproduced in *St Louis Post-Dispatch*, September 29, 1895.

Only 10c. a Week.
THE DAILY AND SUNDAY
POST-DISPATCH,
Delivered by Carrier.
The Best Sunday Paper in St. Louis.
ORDER IT.
St. Louis Post-Dispatch.
Equal to Pu
SUNDAY POST-DISPAT
PRICE FIVE CENTS.
ST. LOUIS SUNDAY, SEPTEMBER 29, 1895.
PRICE FIVE CENT
NEW YORK'S YACHTING CRAZE.
AMERICAN SCHOOL OF YACHTING
OPEN DAILY & EVENINGS
PHOTOGRAPHS OF YACHTSMEN A SPECIALTY
DEFENDER FLATS
ARTIFICIAL LIMBS
SEA LEGS SUPPLIED
YACHTING SUITS AT HALF PRICE.
GRAND SALE OF YACHTING GOODS
CAP DEPARTMENT UP STAIRS
REEFERS REDUCED TO $4.00
BUY THE DEFENDER CORSET.
DEFENDER BICYCLES AT SPROCKET'S.
FOR SALE MASCOTS CHEAP.
A STREET SCENE IN THE METROPOLIS ALMOST ANY AFTERNOON DURING IT'S PREVALENCE.

Fig. 2.2
Walter McDougall, "The Rising Generation," *New York World*, December 22, 1895.

TWO AND THREE TIME OPPORTUNITY.
All Two and Three Time Help Wanted advertisements repeated in The Evening World.
OVER 800,000 CIRCULATION INSURED.
The World.
HOUSES AND HOMES. BOARDERS WANTED.
All Two and Three Time "To Let" and Boarders advts. repeated in The Evening World without extra charge.
OVER 800,000 CIRCULATION INSURED.
PRICE FIVE CENTS.
NEW YORK, SUNDAY, DECEMBER 22, 1895.
PRICE FIVE CENTS.
THE BOY MURDERER
THE BOY HIGHWAYMAN.
THE BOY FIREBUG.
THE BOY FINANCIER
THE BOY TRAIN-WRECKER
THE BOY EVANGELIST.
THE CAUSE
THE BOY ACTOR.
THE RISING GENERATION.

Fig. 2.2
Louis M. Glackens, "On the Sidewalks of New York," *New York Journal*, September 26, 1897.

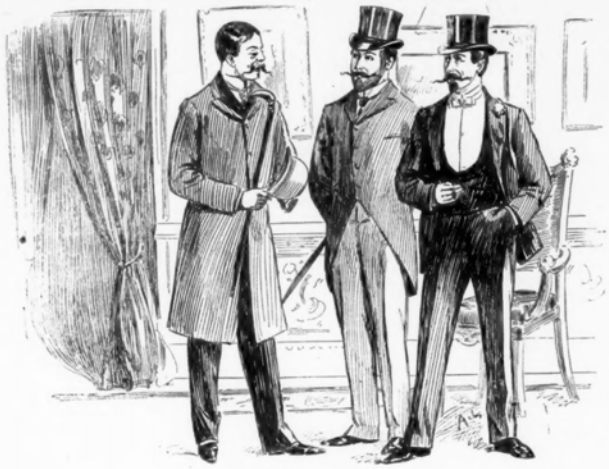
4 NEW YORK JOURNAL, SUNDAY, SEPTEMBER 26 1897.
ON THE SIDEWALKS OF NEW YORK.
Fourth Lesson.
Here is that Bad Boy a-gain, Chil-dren!
How does he keep out of jail? Has he a pull?
What is he go-ing to do now?
He is a-bout to soak the Good Lit-tle Boy;
To carve his name on the Good Lit-tle Boy's
So-lar Plex-us.
Can a-ny lit-tle Boy or Girl tell me why?
The Bad Boy is go-ing to soak the Good Lit-tle Boy be-cause the Good Lit-tle Boy dares to be re-spect-a-ble and de-cent.
Cor-rect, Reg-i-nald St. Wy-thams.
The Bad Boy must be some rel-a-tive of Eu-gene Debs. But the Lit-tle Girl holds him back.
Is it be-cause she is gen-tle? May-be.
But then, per-haps she wants the Good Lit-tle Boy to live, so that some day she can mar-ry him for his mon-ey.
LAIS
L M G

Fig. 2.4
Richard Felton Outcault, "Buster Brown," *New York Herald*, May 14, 1905.

BUSTER BROWN
PHOTOGRAPHER
OF
BULLS AND THINGS
RESOLVED
THAT I LIKE A GOOD BULL (THIS HAS NO REFERENCE TO WALL STREET) THOSE ARE FRENZIED FINANCE BULLS I CANT BEAR THAT KIND. THE KIND I MEAN IS WHAT THE BEEF TRUST GIVES US FOR VEAL. ITS BAD ENOUGH TO KILL ANIMALS, BUT TO FORM A GANG TO ROB THE PEOPLE IS APT TO MAKE THE MEMBERS OF THE POOR BEEF TRUST UNPOPULAR AND GIVE THEM UNHEALTHY CONSCIENCES DEAR ME, I WOULD RATHER HAVE A GOOD CONSCIENCE THAN THE EARTH. MY! IT MUST BE WICKED TO GO TO CHURCH ON SUNDAY KNOWING THAT YOU'RE GOING TO PUSH SOME ONE HARD FOR A DOLLAR ON MONDAY
BUSTER BROWN
(COPYRIGHT, 1905, BY THE NEW YORK HERALD CO.)
12
R. F. Outcault
AS USUAL

Fig. 2.5
"They All Do It," [Knox Hat advertisement], *Life*, 25 (January 3, 1895), p. 17.

· LIFE ·



THEY ALL DO IT.

BURTONE.—"Now, that I've been elected a member of your club, what is the correct thing for me to do?"

VOLLEYTEAL.—"Treat the boys and then go and buy a Knox hat as the rest of the boys did when they became members."

THE POPULAR FRENCH TONIC

VIN MARIANI

FORTIFIES
NOURISHES
STIMULATES
REFRESHES
Body and Brain

Indorsed by eminent Physicians everywhere.

SOLD BY DRUGGISTS AND GROCERS. AVOID SUBSTITUTIONS.

Sent Free, Album, 75 PORTRAITS and AUTOGRAPHS of Celebrities.

MARIANI & CO., 52 West 15th St., New York.

Deutsch & Co
Fifth Avenue,
Cor. 22 St.
NEW YORK.

REMOVAL SALE.

Grand Bargains.

Our Trade-Mark in Every Garment Guarantees Quality, Style, Fit and Finish. Everything Equal.

OUR PRICES DEFY COMPETITION.

Fitting Free of Charge.

Royal Sable 3 Tier Capes, $1,500
38 inches long, 160 inch sweep. Worth $5,000.

Russian Sable 2 Tier Capes, $1,200
36 inches long, 150 inch sweep. Worth $3,500.

Royal Sable Capes, $500
20 inches long, 140 inch full ruffle. Worth $1,500.

Russian Sable Capes, $225
17 inches long, 140 inch full ruffle. Worth $1,000.

Shetland Seal Coats, $350
40 inches long, umbrella skirt and balloon sleeves. Worth $750.

Alaska Seal Coats, $250
40 inches long, extra large skirt and sleeves. Worth $500.

Extra Dark Mink Capes, $350
38 inches long, 140 inch sweep. Worth $600.

Extra Dark Mink Coats, $575
38 inches long, umbrella skirt and balloon sleeves. Worth $1,000.

Persian Lamb Coats, $125
40 inches long, extra large skirt and sleeves. Worth $250.

Persian Lamb Capes, $150
30 inches long, 140 inch sweep. Worth $250.

Persian Lamb Capes, $25
30 inches long, 90 inch sweep. Worth $85.

Astrachan Capes, $18
30 inches long, 90 inch sweep. Worth $35.

Deutsch & Co.,
Fifth Ave., cor. 22d St.

When Baron Liebig,

the great chemist, first discovered and made Extract of Beef, the cost of a single pound of it was about $14.00. Now, millions of jars of his world-famed

Liebig COMPANY'S Extract of Beef

are sold at less than one-sixth of its first cost. Get the genuine with this signature in blue: J. Liebig

"It Won't Go Off."

The Smith & Wesson Hammerless Safety Revolver cannot be fired unintentionally.

Purposely directed pressure, simultaneously exerted on stock and trigger, is necessary to discharge it. Accidents are impossible. The only absolutely safe arm for pocket or home protection.

Illustrated Catalog Free.

Smith & Wesson, 24 Stockbridge St., Springfield, Mass.

No "OLD CROW RYE" is genuine unless the word

RYE

is printed on the label and case, and our firm name is on the case, cork capsule and label. Many counterfeits are offered.

Every barrel of rye whiskey made at this distillery for the past 23 years has been sold and delivered to us. $1.25 per bottle.

The ROBERT STEWART RYE is the best Eastern rye; $1.25 per bottle.

Train's "RESERVE STOCK" Glenlivet Scotch Whiskey, bottled in Glasgow; very old and choice; $1.25 bottle.

All the popular brands of wines, liquors, malt liquors, &c.; very old and medium ages.

H. B. KIRK & CO., 69 Fulton Street. Also Broadway and 27th Street.

A CRUISE TO THE MEDITERRANEAN. By specially chartered steamer Friesland, February 6, 1895, visiting Bermuda, Azores, Gibraltar, Malaga, Granada, Alhambra, Algiers, Cairo; seven days at Jerusalem, Beyrout, Ephesus, Constantinople, Athens, Rome. Only $525, hotels, excursions, fees, etc., included. Organized and accompanied by F. C. CLARK, Ex-United States Vice-Consul at Jerusalem, and a staff of competent assistants. Thirty excursions to Europe. Ocean tickets by all lines. Send for TOURIST GAZETTE. F. C. CLARK, Tourist Agent, 111 Broadway, New York. Official Ticket Agent, Pennsylvania and Erie R.Rs., Etc.

The only awarded at the Paris Exhibition 1889.

VELOUTINE

SPECIAL, HYGIENIC, ADHERENT & INVISIBLE.

POUDRE DE RIZ. — CH. FAY, Inventor

9, Rue de la Paix, Paris.—Caution. None Genuine but those bearing the word "FRANCE" and the signature CH. FAY.

Rae's Lucca Oil The Perfection of Olive Oil.

Received the following awards at the COLUMBIAN EXPOSITION.

"For Purity, Sweetness, and Fine, Olive Flavor."

"For Excellence of the Product and Size of Manufacture."

GUARANTEED ABSOLUTELY PURE BY

Leghorn, Italy. Established 1836. L. Rae & Co.

Fog. 2.6
"As a Matter of Course," [Knox Hat advertisement], *Life*, 25 (April 4, 1895), p. 225.

· LIFE ·

"AS A MATTER OF COURSE."

MR. HOWARD.—"I was so very much pleased with that Knox Hat I bought here, that I am going to buy another one of you."

SALESMAN.—"Yes, sir; when a gentleman once buys a Knox Hat he always becomes a regular customer."

Say "S.H&M." when you call for Bias Velveteen Skirt Binding.

Then LOOK for the letters "S.H. & M." on the label, and take no other, no matter what the clerk may tell you.

For sale by all dry goods dealers.

A set of the "S. H. & M." miniature figures showing the latest Parisian costumes, with Booklet on "How to Bind the Dress Skirt," mailed for 10c. in stamps. Address

The S. H. & M. Co., P. O. Box 699, N. Y.

"S.H.& M." Dress Stays are the Best.

"Cluett" BRAND COLLARS CUFFS

MATONGO. At your Outfitters.

SMALL SPACE—BIG TYPE
SHORT STORY—SOON TOLD
GUARANTEED Collars and Cuffs.

OUR SOUVENIR OF FASHIONS
Will tell the rest. FREE BY MAIL.
Read it at your leisure.

Cluett, Coon & Co., Makers, Troy, N. Y.

You will admit that it is quite as indispensable to comfort that a stocking should fit and be without bunches and perceptible seams as it is that a shoe should fit and be without protruding pegs and rough counters.

THEN WHY NOT WEAR THE Shawknit STOCKINGS? THEY FIT

and there are no bunches or perceptible seams in them. They are the only stockings constructed in accordance with the shape of the human foot.

Sold by the trade generally. :: :: Descriptive Price-List to any applicant. SHAW STOCKING CO., LOWELL, MASS.

INSTANTANEOUS CHOCOLATE

NO TROUBLE NO BOILING

THE GREATEST INVENTION OF THE AGE

EVERY FAMILY SHOULD HAVE IT

POWDERED AND PUT UP IN ONE POUND TIN CANS 75¢ PER CAN.

STEPHEN F. WHITMAN & SON, INVENTORS AND SOLE MAKERS, PHILADELPHIA

CHESTER

IF YOU WILL PARDON ME

I'll take off my coat and show you the best suspender I ever wore—the

It's made with "graduated" elastic-cord ends, which slide in front, stretch as much as I can reach, last indefinitely, and make the suspender supremely comfortable. Beside it's as elegant a brace as is sold. Really, you would better try a pair. Only Fifty cents. A cheaper model, the "Workers," at Twenty-five cents. Both have "graduated" cord ends. Sample pairs mailed for price. Best dealers have them.

TRADE CHESTER MARK.

One of these labels on the back of each pair.

CHESTER SUSPENDER CO., No. 7 Decatur Ave., Roxbury, Mass.

LOOK FOR THE GRADUATED ELASTIC CORD

BURPEE'S FARM ANNUAL

"The Leading American Seed Catalogue." A handsome book of 174 pages with many *new features for 1895*. It tells all about the Best Seeds that grow. Any seed planter is welcome to a copy FREE.

W. Atlee Burpee & Co., Phila.

We make over and store, during the summer, furs on very reasonable terms.

Garments to be altered or made over stored free of charge.

BERGDORF & VOIGT,
Ladies' Tailors and Furriers,
125 Fifth Avenue.

PARQUET FLOORS

PLAIN OR ORNAMENTAL.
THICK OR THIN. OF FINEST WOODS.
Can be laid over old or new floors.
Write for New Design Book.
THE INTERIOR HARDWOOD CO., Manufacturers, INDIANAPOLIS, IND.

Fig. 2.7
Vin Mariani advertisement, *Life*, 23 (May 24, 1894), p. 344.

MARIANI-VIN-MARIANI-VIN-MARIANI-VIN-MARIANI MARIANI-VIN-MARIANI-VIN-MARIANI-VIN-MARIANI

SENT FREE: 75 PORTRAITS AND AUTOGRAPHS OF CELEBRITIES Testifying to the UNIFORM EXCELLENCE of **VIN MARIANI**

SARDOU.

"Vin Mariani is perfect, gives health, drives away the blues."
VICTORIEN SARDOU.

DE RESZKÉ.

"I always found Vin Mariani an excellent tonic."
EDOUARD de RESZKÉ

IN STRENGTHENING BODY AND BRAIN.

We hold over 7000 written endorsements received from eminent physicians, during past 30 years.

ZO.A.

"Vin Mariani, the Elixir of Life, gives vigor, health and energy."
EMILE ZOLA.

COQUELIN.

"Vin Mariani, so pleasant to the taste, so beneficial to the entire system."
COQUELIN.

PARIS: 41 Bd. Haussmann. LONDON: 239 Oxford St. Sold at Druggists and Fancy Grocers. Avoid Substitutions.
MARIANI & CO., 52 W. 15th St., New York.

MARIANI-VIN-MARIANI-VIN-MARIANI-VIN-MARIANI MARIANI-VIN-MARIANI-VIN-MARIANI-VIN-MARIANI

ARE YOU DEAF?
Don't you want to hear?
The AURAPHONE will help you if you do. It is a new scientific invention which will restore the hearing of any one not born deaf. When in the ear it is invisible, and does not cause the slightest discomfort. It is to the ear what the glasses are to the eye—an ear spectacle. Enclose stamp for particulars.
THE AURAPHONE COMPANY, 607 Masonic Temple, Chicago.

Liebig COMPANY'S Extract of Beef
This world-known product has received highest awards at all the Principal World's Exhibitions since 1867, and since 1885 has been declared
Above Competition

Unlike the Dutch Process
No Alkalies
—OR—
Other Chemicals
are used in the preparation of
W. BAKER & CO.'S
BreakfastCocoa
which is absolutely pure and soluble.
It has *more than three times the strength* of Cocoa mixed with Starch, Arrowroot or Sugar, and is far more economical, *costing less than one cent a cup.* It is delicious, nourishing, and EASILY DIGESTED.
Sold by Grocers everywhere.
W. BAKER & CO., Dorchester, Mass.

HIGGINS & SEITER
FINE CHINA.
RICH CUT GLASS.
50 and 52 West 22d St., - NEW YORK.
170 Bellevue Ave., - NEWPORT, R. I.
June Weddings.

A piece of Rich Cut Glass, highly polished, brilliant and deeply cut, is always appreciated and very much admired. Makes a satisfactory present.
We sell the finest quality glass, from all the leading factories, at 25% below any other house in the U. S. Will you call at store or shall we send 138-page illustrated catalogue?

MILHAU'S CALISAYA is undeniably a **standard tonic, appetizer,** and **anti-malarial.** The original introduced by **John Milhau** in 1830. 183 Broadway.—*Advt.*

CRESCENT BICYCLES
HONEST VALUE AT POPULAR PRICES

LADIES. We have designed and built our Ladies' CRESCENTS to meet your requirements. They are for your use exclusively.
CRESCENTS Nos. 4 and 5 weigh 36 and 32 pounds, and have 28 and 26 inch wheels respectively. Price $75 and $50.
Our Men's CRESCENTS, Nos. 1 ($75) and 2 ($50), with high diamond frames, having 28 and 26 inch wheels, and weighing 30 and 27 pounds, are suitable for either tall or short riders.
Perfect in every detail.
Every Crescent guaranteed.
Full information as to details given in our practical catalogue. Send for one.
WESTERN WHEEL WORKS,
Chicago. New York.

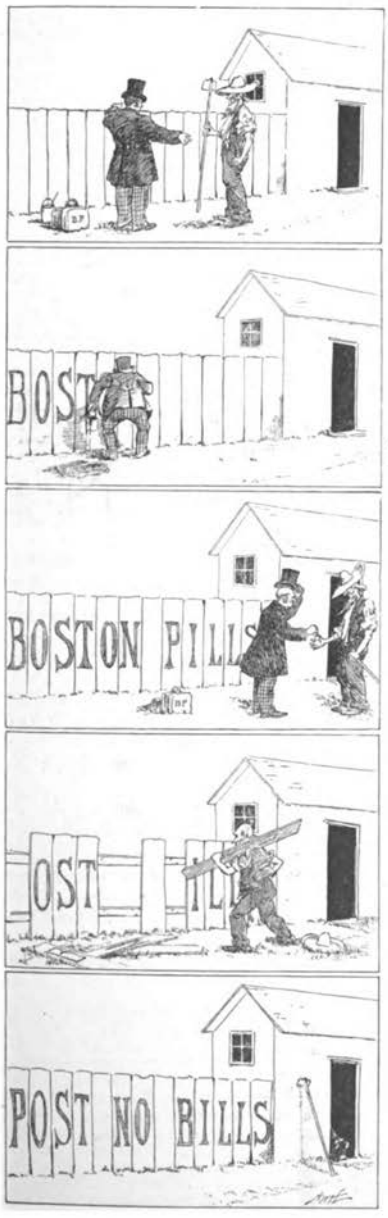
VINO DE SALUD
(WINE OF HEALTH.)
Best of all Tonic Wines.
IMPORTED BY ROCHE & CO., 503 5th Ave. & 120 B'way. New York.
BOTTLED IN SPAIN.
A preparation of finest Malaga Wine and Herbs from a recipe of the old Moors of Granada.

Fig. 2.8
Pears' Soap advertisement, *Puck*, 25 (May 15, 1889), p. 204.

THE CELEBRATED
SOHMER
PIANOS
Are at Present the Most Popular and Preferred by Leading Artists.
Warerooms: 149, 151, 153, 155 E. 14th St., N. Y.
SOHMER & CO.
PHILADELPHIA, PA., 1103 Chestnut St.
CHICAGO, ILL., 236 State Street.
SAN FRANCISCO, CAL., Union Club B'd'g.
KANSAS CITY, MO., 1123 Main Street.
It was probably a Boston girl who addressed a letter to a friend as follows:
Miss Priscilla Prude,
125 H — llespont Avenue,
Amsterd — m, N. Y.
— Yale Record.
An English author has just published a book on the "Great Pyramid." If it tells how to get eight balls on the break, we shall send for it.— Harvard Lampoon.
We recommend the use of Angostura Bitters to our friends who suffer with dyspepsia, but only the genuine, manufactured by Dr. Siegert & Sons. At druggists.
JOHN J. DONALDSON, President.
HERMANN SCHAEFFER, Vice-President.
A. L. DONALDSON, Treasurer.
NONE GENUINE WITHOUT
OUR TRADE MARK.
Note our Trade-Mark closely!
THE DR. JAEGER'S
SANITARY WOOLEN SYSTEM CO.,
827 & 829 Broadway, New York.
BRANCH { 1199 Broadway (W. U. Building), New York;
HOUSES: { 366 Fulton Street, Brooklyn, N. Y.
We beg to call attention to our Complete Assortment of
SPRING AND SUMMER
UNDERWEAR,
And everything else worn by
Men, Women and Children.
The genuine sanatory goods are manufactured under the supervision of Dr. Jaeger, and sold by the above-named Company and their authorized agents only.
Be wise and provide yourselves with the Jaeger Sanatory Woolens, protective against the sudden changes of spring weather and the heat of summer.
Send for explanatory, descriptive and illustrated Catalogue and price-list, free by mail.
Garments made to order, a specialty.
Mail orders promptly attended to.
Orders for goods, by mail or express, requests for Catalogues, and letters of inquiry, should be addressed to
Dr. Jaeger's Sanitary Woolen System Co.,
827 & 829 Broadway, New York. 616
Pears' Soap
HENRY WARD BEECHER wrote:
"If CLEANLINESS is next to GODLINESS soap must be considered as a means of GRACE, and a clergyman who recommends MORAL things should be willing to recommend soap. I am told that my commendation of PEARS' Soap has opened for it a large sale in the UNITED STATES. I am willing to stand by every word in favor of it I ever uttered. A man must be fastidious indeed who is not satisfied with it."
Henry Ward Beecher
PEARS' is the best, the most elegant and the most economical of all soaps for general TOILET PURPOSES. It is not only the most attractive, but the purest and cleanest. It is used and recommended by thousands of intelligent mothers throughout the civilized world, because while serving as a detergent and cleanser, its emollient properties prevent the chafing and discomforts to which infants are so liable. It has been established in London 100 years as A COMPLEXION SOAP, has obtained 15 International Awards, and is now sold in every city in the world. It can be had of nearly all Druggists in the United States; but be sure that you get the genuine, as there are worthless imitations.
ESTABLISHED 1868
SUPERIOR
NASSAU
N. ESPENSCHEID
Illustrated Circular
of "LATEST STYLES," also containing description of same, directions "How to Order," prices, etc., sent on application.
N. ESPENSCHEID'S
Celebrated "New York" Hats.
Salesrooms: 118 Nassau St., 118, N. Y.
INSTANTANEOUS CHOCOLATE
THE GREATEST INVENTION OF THE AGE.
NO TROUBLE NO BOILING
Every Family should have it. Powdered, and put up in ONE POUND TIN CANS. 75 Cents per can. 22 cents additional for postage, if sent by mail.
STEPHEN F. WHITMAN & SON, Inventors and Sole Mf'rs. S. W. Cor. 12th & Market Sts. PHILADELPHIA, PA. 545
HI! HO! PORPOISE HIDE!
Just the Razor Strop I want. Got it for 50 cents, free by mail, from
SHATTUCK & BINGER,
42–56 Lincoln St., Newark, N. J.
First Prize Medal, Vienna, 1873.
WEIS & CO.,
Manufacturers of Meerschaum Pipes, Smokers' Articles, etc., wholesale and retail. 399 Broadway, N. Y. Factories, 69 Walker Street, and Vienna, Austria. Sterling Silver-mounted Pipes and Bowls made up in newest designs. Catalogue free. Please mention PUCK.
SAVE MONEY. BEFORE YOU BUY
BICYCLE or GUN
Send to A. W. GUMP & CO. Dayton, O., for prices. Over 400 second-hand and shop worn Cycles, Bicycles, Guns and Typewriters taken in exchange. Nickeling and repairing **583
GOLD MEDAL, PARIS, 1878.
W. BAKER & CO.'S
Breakfast Cocoa
Is absolutely pure and it is soluble.
No Chemicals
are used in its preparation. It has more than three times the strength of Cocoa mixed with Starch, Arrowroot or Sugar, and is therefore far more economical, costing less than one cent a cup. It is delicious, nourishing, strengthening, EASILY DIGESTED, and admirably adapted for invalids as well as persons in health.
Sold by Grocers everywhere.
W. BAKER & CO., Dorchester, Mass. 533
W. L. DOUGLAS
$3 SHOE FOR GENTLEMEN.
Best in the world. Examine his
$5.00 GENUINE HAND-SEWED SHOE.
$4.00 HAND-SEWED WELT SHOE.
$3.50 POLICE AND FARMERS' SHOE.
$2.50 EXTRA VALUE CALF SHOE.
$2.25 WORKINGMAN'S SHOE.
$2.00 and $1.75 BOYS' SCHOOL SHOES.
All made in Congress, Button and Lace.
W. L. DOUGLAS
$3 SHOE FOR LADIES.
Best Material. Best Style. Best Fitting.
CAUTION If any dealer says he has the W. L. DOUGLAS SHOES without name and price, stamped on bottom, put him down as a fraud. If not sold by your dealer, write W. L. DOUGLAS, BROCKTON, MASS. 536
LE PAGE'S
THE ONLY GENUINE
LIQUID GLUE
UNEQUALLED for CEMENTING wood, glass, china, paper, leather, &c. Always ready for use. Recommended strongest glue known.
(IS MADE BY THE) Russia Cement Co., AWARDED TWO GOLD MEDALS. Gloucester, Mass. Sample 2oc stamps
"PUCK'S OPPER BOOK," Price, 30 Cents.
THE LARGEST FACTORY IN THE WORLD.
MEDALS OF HONOUR AT ALL EXHIBITIONS
CHOCOLATE MENIER
THE SALE OF CHOCOLATE MENIER EXCEEDS 100,000 POUNDS PER DAY
SOLD EVERYWHERE
AVOID IMITATIONS
Crosse & Blackwell's
FRESH FRUIT JAMS,
Made from English Fresh Fruits
AND REFINED SUGAR,
ARE SOLD BY ALL GROCERS
IN THE UNITED STATES. 616
PUCK'S LIBRARY, 10c. All Newsdealers.
LOWNEY'S
BEST IN THE WORLD.
$1.00 PER POUND.
IN ELEGANT METAL BOX.
BY MAIL IN ONE AND TWO POUND BOXES: LARGER PACKAGES BY EXPRESS
RETAIL BRANCH, 45 WEST ST., BOSTON.
CHOCOLATES AND BON-BONS 577

Fig. 2.9
"An Artist's Trials," *Life*, 15 (March 6, 1890), p. 141.

AN ARTIST'S TRIALS.



Mammy Jane (*whose sight is failing*): GET DOWN DAR, CHILE, FO' YO' FALL EN BRE'K YO' NECK. WHAT YO' MAMMY GWINE SAY EF SHE SEE YO' CLIMIN' 'BOUT IN DEM FOOL CLOSE?

THE POET.

I LOOK into my heart and write,
And that is why my verses,
Instead of being sense, are light
And empty as my purse is.

FEARFUL!

"AWFUL accident at the museum."

"What was it?"

"The wild dog from Borneo got loose last night and ate up three-quarters of the ossified man while he slept."

"Does the ossified man know it?"

"No; they're afraid to tell him."

HE PONIED.

PROFESSOR: Who wrote Cæsar's Commentaries?

COLLEGE STUDENT: Why—er—Bohn.

CAN Kate Field's *Washington* tell a lie?

A BOOMERANG.

"HOW do you account for the rank immorality of Chicago?" asked the New Yorker.

"We have 35,000 New Yorkers settled there," answered Mr. Laketown.

Fig. 2.10
"The Value of Advertising," [*Life* advertisement], *Life*, 17 (April 30, 1891), p. 283.

· LIFE ·

SIEBRECHT & WADLEY'S
CATALOGUE OF
NEW PLANTS
MAILED FREE.
ROSEHILL NURSERIES,
New Rochelle, N. Y.

UNION CYCLES.
ANTI-VIBRATORY.
HIGH GRADE.
CATALOGUES FREE
Union Cycle Mfg. Co.,
Highlandville, Mass.

GENUINE BENT & CO. HAND-MADE WATER CRACKERS always bear their stamp.

Wright & Ditson,
The Largest Makers of
FINE LAWN TENNIS
IN THE WORLD.
Our Championship Ball is adopted by every Association of note in the United States and Canada.
Wright & Ditson's Lawn Tennis Guide (official of U. S. M. L. T. A.), containing Changes in Rules, etc. By mail, 15 cts. Send for catalogue.
BOSTON, MASS.

JULES C. WEISS & CO.,
IMPORTING TAILORS,
23 West 23d St., adjoining Fifth Ave. Hotel
LATEST NOVELTIES OF THE SEASON.
Mr. Weiss has just returned from Europe with a large assortment of the latest and best selected Woolens, to which he invites the inspection of his patrons.

Every Gentleman who drives should have the Bell Odometer.
Attached to the buggy. It registers records and announces distance traveled by all wheeled vehicles. Attached to the axle, it is operated by a steel pin driven in the hub. Price, with instructions, Record Cards, etc., $5, by mail, prepaid.
FREE, Illustrated Catalogue of Electrical, Optical and Chemical goods.
Send your address.
THOS. HALL, Electrician, 19 Bromfield St., Boston.

GUARANTEED PROFITS
To Investors in Portland, Oregon. Real Estate! Safer than the Banks! More Profitable than Mines! As good as U. S. Bonds.
Send for form of Contract, under which large and safe profits are made on Investments in Portland Real Estate. We are handling choice business and residence property in the city and suburbs, much of which will double in value in two years. Residence property sold on Easy Terms or Monthly Installments. Correspondence Solicited
References: U. S. Senators Dolph and Mitchell, Merchants National, Commercial National, and Portland Savings Banks or any prominent financial institution in this city.
BORTHWICK, BATTY & CO., PORTLAND, OREGON

THE BEST FRENCH TONIC
Vin de Bugeaud
(BUGEAUD'S WINE)
TONIC AND NUTRITIVE
Prepared with Cinchona and Cocoa.
Adopted by the physicians of the Paris hospitals and approved by the Academy of Medicine of New-York, BUGEAUD'S WINE is recommended with confidence to all persons requiring a tonic treatment, whether to combat Anæmia, Chlorosis, Fevers, Stomach Troubles and other debilitating affections, or to promote speedy convalescence. It promptly and surely relieves and dispels weakness and general fatigue from whatever cause arising. - BUGEAUD'S WINE having an exquisite taste, thus combining the useful & the agreeable, has been for years, and is now more than ever, the favorite Tonic of the elegantes of French society and of all in delicate health. SOLD BY ALL THE PRINCIPAL CHEMISTS.

For a refreshing nibble after theatre, **Lemarchand Boneless Sardines** are unsurpassed.

THE VALUE OF ADVERTISING.
If Mr. Smith had advertised his oat bread in the columns of LIFE, instead of on a fence, he would not have suffered the following mortifying experience:

SMITH'S OAT BREAD CAN'T BE BE
SMITH'S OAT BREAD CAN'T BE BEATEN.
SMITH'S OAT BREAD CAN'T BE EATEN.

The new dining-room in Taylor's St. Denis Hotel may be reached through the new entrance on Eleventh Street, or from the regular Broadway restaurant. It is adapted to private theatre, dining and lunch parties—being separated from the public rooms.

NEW KODAKS
"You press the button, we do the rest."
Seven New Styles and Sizes all loaded with Transparent Films.
For sale by all Photo. Stock Dealers.
THE EASTMAN COMPANY,
Send for Catalogue. ROCHESTER, N. Y.

THE CROWN PERFUMERY CO.'S
DELICIOUS NEW PERFUME,
CRAB-APPLE BLOSSOMS.
Sold everywhere, in Crown stoppered bottles only.

THE WONDERFUL MAGIC POCKET SAVINGS BANK
Locks and Registers Deposits! Opens itself when $5 in dimes have been deposited. Fits Vest Pocket! Postpaid to any address on receipt of 25c. Money refunded if not satisfactory. Agents wanted. Write for circulars of Magic Novelties. Mention this paper.
MAGIC INTRODUCTION CO.
227 Broadway, New York.
Unscrupulous parties are offering cheap, worthless imitations of the Magic. Beware of them. Get a Magic Bank and compare it with the imitations.

E. COUDRAY'S
"BOUQUET CHOISI"
PERFUME FOR THE HANDKERCHIEF
DELICIOUS SCENT. — LATEST CREATION
of E. COUDRAY in PARIS
SOLD BY ALL PRINCIPAL PERFUMERS, DRUGGISTS AND CHEMISTS OF U. S.

The most perfect toilet powder is
LA
VELOUTINE FAY
Special Poudre de Riz
Prepared with bismuth by CH. FAY, Perfumer, 9, r. de la Paix, Paris
USE NONE OTHER
Caution. — None Genuine but those bearing the word « FRANCE » and the signature CH. FAY.

Haviland's Porcelain
IS MARKED
ON WHITE WARE
H&Cº L or H&Cº L FRANCE
ON DECORATED
Haviland & Cº Limoges

Fig. 2.11
Frederick Burr Opper, "Happy Hooligan," Cincinnati *Enquirer*, December 6, 1903.

Fig. 2.12
"Another Version," *Life*, 18 (December 10, 1891), p. 357.

· LIFE ·
ANOTHER VERSION.
WE PRESS THE BUTTON OFF—
YOU DO THE REST.
Take a Kodak With You.
"You press the button, we do the rest."
(Or you can do it yourself.)
Send for Catalogue.
THE EASTMAN COMPANY,
ROCHESTER, N. Y.
E. COUDRAY'S
"BOUQUET CHOISI"
PERFUME FOR THE HANDKERCHIEF
DELICIOUS SCENT.—LATEST CREATION of E. COUDRAY in PARIS
SOLD BY ALL PRINCIPAL PERFUMERS, DRUGGISTS AND CHEMISTS OF U. S.
Captain Gronow's Reminiscences and Recollections.
Being Anecdotes of the Camp, Courts, Clubs and Society, 1810-1860. With portrait and 33 plates, colored by hand. By JOSEPH GREGO. 2 vols., 8vo, $10.00.
Captain Gronow was one of the brightest, most racy and interesting of raconteurs, and his anecdotes relate to one of the most eventful periods of history.
*** For sale by all booksellers, or will be sent upon receipt of price. New Holiday Catalogue ready.
CHARLES SCRIBNER'S SONS,
743-745 Broadway, New York.
Close Doors without Slamming or Breaking of Glass.
THE NORTON DOOR CHECK
FOR SALE BY
Norton Door Check & Spring Co.,
505 Sears Building, Boston, Mass.
AGENTS WANTED.
KIRK'S SHANDON BELLS TOILET SOAP
NO OTHER
LEAVES A DELICATE AND LASTING ODOR.
For sale by all Drug and Fancy Goods Dealers or if unable to procure this wonderful soap send 25c in stamps and receive a cake by return mail.
JAS. S. KIRK & CO., Chicago.
SPECIAL—Shandon Bells Waltz (the popular Society Waltz) sent FREE to anyone sending us three wrappers of Shandon Bells Soap.
WOODBURY'S FACIAL SOAP
For the Skin, Scalp and Complexion. The result of 20 years' experience. For sale at Druggists or sent by mail, 50c. A Sample Cake and 128 page Book on Dermatology and Beauty, illustrated; on Skin, Scalp, Nervous and Blood Diseases and their treatment, sent sealed on receipt of 10c. also Disfigurements like Birth Marks, Moles, Warts, India Ink and Powder Marks, Scars, Pittings, Redness of Nose, Superfluous Hair, Pimples, &c., removed.
JOHN H. WOODBURY, DERMATOLOGICAL INSTITUTE, 125 West 42nd Street, New York City.
Consultation free, at office or by letter. Open 8 a.m. to 8 p.m.
GOLD MEDAL, PARIS, 1878.
W. BAKER & CO.'S Breakfast Cocoa
from which the excess of oil has been removed,
Is Absolutely Pure and it is Soluble.
No Chemicals
are used in its preparation. It has more than three times the strength of Cocoa mixed with Starch, Arrowroot or Sugar, and is therefore far more economical, costing less than one cent a cup. It is delicious, nourishing, strengthening, EASILY DIGESTED, and admirably adapted for invalids as well as for persons in health.
Sold by Grocers everywhere.
W. BAKER & CO., DORCHESTER, MASS
No. 4711 EAU DE COLOGNE AND TRANSPARENT GLYCERINE SOAPS.
THE FINEST TOILET GOODS IMPORTED
PISO'S CURE FOR CONSUMPTION
CURES WHERE ALL ELSE FAILS.
Best Cough Syrup. Tastes good. Use in time. Sold by druggists.
25 CTS
STANDARD HEAD.
LIGHT OR CITY HEAD
THE AUSABLE and UNIVERSALLY POPULAR HORSE NAIL.
The GENERAL FAVORITE
It is Safe and Reliable. Horses will not Split or Buckle in driving
It is Hot Forged from end of rod and then COLD HAMMER POINTED ready to drive and will not press upon the sensitive parts when being clinched, and will preserve the wall of the foot. They have made a reputation for easy driving and safety in use, with no liability to BUCKLE which is warmly appreciated by horse shoers and horse owners
Following the OLD FASHIONED HAND PROCESS.
Samples and prices will be sent on application to the AUSABLE HORSE NAIL CO.
Shod with AUSABLE HORSE NAILS will have sound feet and will travel with ease and comfort, the blade being thin and narrow
LADIES GUERLAIN'S PERFUMES THE BEST
Sold by PARK & TILFO[illegible], NEW-YORK

Fig. 2.13 & Fig. 2.14
Buster Brown Shoes Watches (1908 & 1929), reproduced from Robert Lesser, *A Celebration of Comic Art and Memorabilia* (New York: Hawthorn Books, 1975), p. 136.

Fig. 2.15
Some Frank Con-fess-ions of Buster Brown (Indianapolis: When Clothing Co., [1906?], Pamphlet held Warshaw Collection of Business Americana, National Museum of American History - Archives Center, Collection #60 (NMAH-AC 60), Shoes, Box 9.

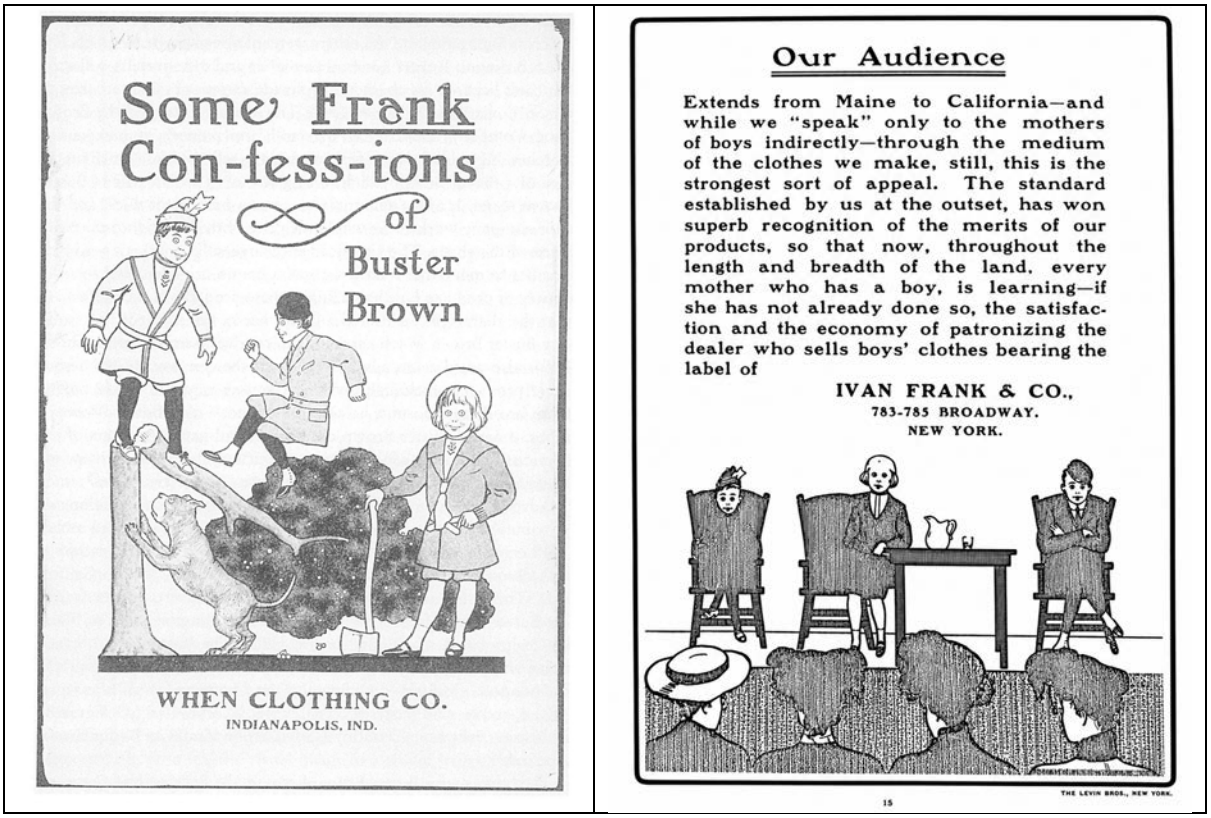

Some Frank
Con-fess-ions
of
Buster
Brown
WHEN CLOTHING CO.
INDIANAPOLIS, IND.
Our Audience
Extends from Maine to California—and while we "speak" only to the mothers of boys indirectly—through the medium of the clothes we make, still, this is the strongest sort of appeal. The standard established by us at the outset, has won superb recognition of the merits of our products, so that now, throughout the length and breadth of the land, every mother who has a boy, is learning—if she has not already done so, the satisfaction and the economy of patronizing the dealer who sells boys' clothes bearing the label of
IVAN FRANK & CO.,
783-785 BROADWAY.
NEW YORK.
15

Fig. 2.16
Brown Shoe Co. advertisement, *World's Fair Bulletin*, January 1902, p. 35.

TERRITORY OF The Brown Shoe Co. ST. LOUIS, U.S.A.
The Brown Shoe Co.'s MAP Showing TERRITORIAL GROWTH OF UNITED STATES.
OREGON TERRITORY
SETTLED 1841
BRITISH CLAIMS EXTINGUISHED 1846
MEXICAN TERRITORY
CEDED 1848
LOUISIANA PURCHASE 1803
CELEBRATED AT ST. LOUIS WORLDS FAIR 1903
ORIGINAL TERRITORY
DEFINED BY TREATY of 1783
TEXAS
ANNEXED 1845
CEDED BY RUSSIA 1867
ANNEXED 1898
ACQUIRED 1900
IN DISPUTE WITH SPAIN 1803-1819
CEDED BY SPAIN 1899
CEDED BY SPAIN 1899
FACTORY No. 1, 18th and Wash Sts. Capacity, 3,500 Pairs Daily.
FACTORY No. 2, 18th and Wash Sts. Capacity, 2,500 Pairs Daily.
FACTORY No. 3, 1520 to 1526 N. 13th St. Capacity, 2,000 Pairs Daily.
FACTORY No. 4, 11th and St. Charles Sts. Capacity, 3,000 Pairs Daily.
THE ABOVE PHOTOGRAPHIC REPRODUCTION represents one of our WORLD'S FAIR EDITION UNITED STATES MAPS distributed by us Free of Charge through dealers. The portraits on the map are of our sixty odd traveling salesmen in their respective territories, whose annual sales figure up in the millions. The buildings shown represent our Store and Four Large Factories, and the interior views, offices, etc., in same. The Map is four feet by five feet square, mounted on rollers, in readiness to be hung on the wall, and is accompanied by a History of the United States, giving details of every acquisition or annexation of territory to date. Ask your dealer for it.
The Brown Shoe Co. (Capital $1,000,000, fully paid up.) St. Louis, U.S.A.

Fig. 2.17
The Lion Store advertisement, *Daily Oklahoman*, December 13, 1908, p. 7 [p.23].

THE DAILY OKLAHOMAN, SUNDAY, DECEMBER 13, 1908. 7

Do You Realize That Christmas is Only Twelve Days Away and at Our

Annual Christmas Sale

We have those very articles which will be appropriate, suitable and satisfactory as gifts for your friends; such things as your purse will allow, your good taste commend and your judgment approve—as for price, we are determined to make this a Merry Christmas indeed for all of our customers, and to insure buyers at our store honest values in goods that are unquestioned bargains at the prices asked.

Gents' Furnishings

Handkerchiefs, half dozen, in box $1.50
Ties, in boxes, 25c, 50c and 75c
Suspenders in boxes, 50c, 75c and $1.00
Reefer Mufflers, $1.00 to $3.00
Fancy Hose, 25c and 50c
Umbrellas, $1.00 to $4.50

CHRISTMAS NOTIONS

Elastic Belts, worth up to $1.50, for 49c
Directoire Satin Ribbon Belts, one third off.
50c Elastic Belts, for 25c
Belt Buckles, worth up to 50c, for 19c
Christmas Neckwear, 25c to $3.50
Hair Barrettes, Combs, Etc., up from 25c
Ladies' Hand Bags, up from 50c
$2.48 Auto Scarf, special $1.98
10c Ladies' Handkerchiefs, at 5c
25c Hemstitched and Embroidered Handkerchiefs 12½c
25c Initial Linen Handkerchiefs, at 15c
Christmas Handkerchiefs, prices up to $2.50

Ladies' and Children's Hose

Guaranteed Pony Hose, for 25c
Ladies' Wayne Knit Hose, up from 25c
Fancy Embroidered Hose, all prices, $2.50 down to 48c
Ladies' Black Hose, polka dots, for 50c
Christmas Pictures in Christmas boxes, worth $1.50, while they last 48c

Sorosis Shoes

Sorosis Shoes are the only kind of ladies' high grade shoes sold in every country on earth. They are the recognized style shoes. Let our patient salesman show you our Christmas Sorosis Shoes; prices $3.50 & $4.00

GOWNS, SHAWLS AND FASCINATORS

Large Outing Gowns, a big assortment, ranging in price up from 50c
Fascinators and Crochet Shawls in all colors, both square and scarf effect. Prices up from 50c
Swiss Silk Shawls and Scarfs from across the sea, in bleach white and colors; prices up from 98c
Our entire stock of Ladies' Outing Pajamas on sale Monday at HALF PRICE.
Children's Outing Gowns, heavy weight, only 50c

Wear like iron.
That's an old phrase.
It fits Buster Brown Shoes—and the shoes fit children's feet.
Scuff them. Kick them. Bang them. They hold their shape.

BUSTER BROWN Blue Ribbon SHOES
For youngsters, $1.50 to $2.50

We are going to give away BUSTER BROWN, the Shetland Pony, at our store Wednesday night at 8 o'clock.

The Real Live **BUSTER BROWN** and his dog **TIGE** Are coming to Town, will give a grand Free Reception at our store, Wednesday, at 4:15 p. m. Every one is cordially invited to come and talk with these famous characters.

Ladies' Coats

Half Price Monday

A line of Ladies' Coats worth up to $20; all going Monday
$9.98

A line of Ladies' Coats worth up to $25.00, Monday
$12.98

SPECIAL
Christmas Prices
on all
Coats, Monday
Also Ladies' and Children's Suits.

MUNSING UNDERWEAR

Ladies' heavy fleece lined Vests and Pants in cream and snow white, price 50c
Ladies' Knit Corset Covers; all styles and sizes, prices up from 25c
Be sure to see our Ladies' Bleached Union Suits. The best garment in the state for the money; only 50c
A full line of Ladies' Vests and Pants, in fleeced cotton, made very full, shaped at wrist and ankle; priced up from 50c
Ladies' Wool Union Suits, perfect fitting styles; prices range from $1.75 up to $3.00
Ladies' Black Wool Tights, per garment $1.00
Ladies' Union Suits in fleeced cotton, extra full and long; an extraordinary value for $1.00
Ladies' Wool Vests and Pants finished with silk and mercerized tape; all sizes, $1.00 and $1.50
A line of Ladies' Vests and Pants; cotton, all sizes 25c

CHILDREN'S COATS

Child's Long Coat, velvet and braid trimmed $1.98
Child's Long Coat made of all wool cloth in plain colors; worth $6.50 Christmas Special $3.98
A line of Short Coats for little girls in the most popular colors, upward from $5.00
Brown Silk Plush Coat for little girls, 6 to 14 years; worth $10.00 special $6.98
Child's Mixture Coat; worth $5.00; special $3.50
The best Coat in town for little girl, worth $7.50 for $5.00
Bear Skin Coats for the little tots 2 to 6 years, worth $3.00; special $1.98
Rubberized Rain Coats for girls from 10 to 14 years, in tan and gray striped mohair; worth $10.00 ..... $7.98

DISCOUNT ON WOOL BLANKETS CONTINUED—Avail yourself of this opportunity to buy all-wool Blankets right in the heart of the season at a saving of ONE-FOURTH of your money—13-4, 12-4, 11-4 and 10-4 Blankets, all wool, silk hem, put up into individual boxes. Regular prices from $25 to $5, all go at a discount of 25 per cent.

Dresses and Suits

Misses' Wool Cheviot Jumper Dress, ages 12 to 18 years, in navy, red, brown, braid trimmed. Regular price $7.98; Christmas Special $4.98
Misses' All Wool Serge Jumper Dress fine for school wear. Green, navy, red, brown; trimmed with buttons and braid; ages 12 to 18 years. Regular $10; Christmas Special $5.98
Misses' All Wool Serge Long Sleeve Dress trimmed with Persian lace; in green, navy, red; regular $10.00; Christmas Special $5.98
Ladies' All-wool Shadow Stripe Batiste in black and colors; braid trimmed; worth $15.00; Christmas Special $9.98
Ladies' Plain Batiste Jumper Suit, trimmed with tucking; assorted colors; worth $17.50; Christmas Special $11.48
Ladies' Batiste Dress, trimmed with lace yoke; long tucked sleeves; worth $20.00; Christmas Special $13.98
Ladies' Check Wool Panama Jumper Suit in the new soft blue combinations, trimmed with plain and Persian silk; worth $20.00; Christmas Special $13.98
Ladies' Olive Green and Garnet Dresses; made of fancy striped Batiste, lace yoke, braided, tucked, etc.; worth $25.00; Christmas Special $15.98
Ladies' Fancy Shadow Stripe Batiste; yoke made of fine lace, outlined with Persian band trimming; long sleeves; the new shades; worth $30; Christmas Special $19.58
Ladies' Princess Fancy Batiste Dress, laid in plaits with Persian ribbon between, making a very genteel effect; colors taupe and electric green; worth $35; Christmas Special, only $22.98
A line of Ladies' High Grade Taffeta Silk Dresses; blue green, black, grey and brown; embroidered in self colors, tucked, etc.; worth $25; Christmas Special $15.98
Just one strictly Directoire Gown; worth $50; Christmas Special $25.98
Ladies' Dressy Satin Muslin, sheared sleeves and waist trimmed in braid, lace and tucks; colors taupe, brown and duck green; worth $30.00; Christmas Special $19.98
Satin Messaline Dress, made in the Directoire effect; lace bands set in and match in color; pin tucking on sleeves; lace yoke; color jockey blue; worth $55.00 Christmas Special $23.48
One lot of Ladies' and Misses' Suits in plain cloths, fancies mixtures, etc.; worth to $30; Christmas Special Monday $12.98
One lot of Suits for Ladies' and Misses in a very pretty line of plain and fancy materials; worth up to $35.00; Christmas Special Monday $15.98

$5.98
One lot of Ladies' Waists in nets, worth up to $10.00; Christmas Special $5.98

$3.98
One lot of Persian trimmed Lace Waists, and others, worth up to $6; Christmas Special $3.98

One-Third Off
on all broken lines of Silk and Satin Waists

One-Third Off
on all Little Girls' Dresses

THE LION STORE

Fig. 2.18
Oklahoma Steam Baking Co. advertisement, *Daily Oklahoman*, December 6, 1908, p. 7 [p.39].

THE DAILY OKLAHOMAN, SUNDAY, DECEMBER 6, 1908. 7

-o- Additional Society -o-

Church Societies

Circle two of the First Christian church meets with Mrs. J. A. Kingsbury, 429 Black-welder street, Wednesday afternoon at 2:30. Every member is expected to be present.

The people of St. Paul's Cathedral, and of the city generally, will assemble at Mrs. Hord's academy Tuesday evening to do honor to Bishop Francis Key Brooke, and finally, who have recently removed here.

Not only is Bishop Brooke now one of our citizens, but by the act of the recent parish meeting in making St. Paul's church a cathedral, his relationship to the parish is closer than formerly, being that of an official pastor, with the Dean, and other Cathedral clergy under him.

Arrangements are being made to give this reception, to which all of the people of the churches and of the entire city are invited, a thoroughly popular character.

Let the welcome given to Bishop Brooke and his family be such as shall do credit to our city, and honor to whom this honor is so fitly due.

One little words baked over six hundred biscuits at a church dinner a day last week.

Organizations

The W. C. T. U. meeting of Tuesday was very interesting. The program consisted of the regular monthly reports. These showed satisfactory work in all departments with the distribution of literature leading all the others. The treasurer's report showed a fine financial condition. Perhaps the most important item of business ever presented to the union occupied the attention of the members. Mrs. Hamlett tendered her resignation as president. She has been the leader for about seven years and has been, to a large measure, responsible for its growth from about 20 untrained workers to its present large number and influential position in the city and state.

Mrs. Hamlett had had experience before coming here, having been president in the district and state W. C. T. U. of Missouri. Her wide culture and rare judgment have been very apparent by her management of the affairs of the union and these qualities have been recognized by others besides the local workers. She has served the state organization as corresponding secretary and as vice president, and has been the editor of the state paper, the W. C. T. U. Messenger, ever since it was established. She resigned because the duties of state president—to which office she has been recently elected—will take too much time to permit her to retain the local presidency.

The vice president, Mrs. Bender, will fill the unexpired term. It is to be hoped that the members will rally to her support as loyally as they have stood by Mrs. Hamlett. Mrs. Bender has also had a large experience in W. C. T. U. work. She was for fourteen years, the president of the Central union of Louisville, Ky., and was for eleven years vice president of the State union, during which time the great distillery state of Kentucky voted its own whisky out of 99 per cent of its counties. The departments in which she has felt greatest interest are those of mothers' meetings and fathers' relations. She has lectured on these and kindred topics throughout the state and the union is fortunate in securing her for leader. The program for next Tuesday is in Mrs. Gilbert's charge, and is as follows:

Aim and Purpose of the W. C. T. U.—Mrs. Kirkpatrick.

Aim and Purpose of the Missionary Societies—Mrs. Gordon.

A Compliment—Mrs. Everett.

How Co-operate—Round table talk.

W. C. T. U. Missionaries to Foreign Countries—Mrs. Gilbert.

Visitors are welcome and the leaders of the various missionary organizations are especially invited.

The Mothers' Club, which was organized at the Willard Kindergarten in October, will hold its first regular meeting next Thursday afternoon, from 1:30 until 3:30 p. m., at the school building. A committee has arranged an interesting program, the topic of which will be "The Mother's Co-operation With the Kindergarten" and interest shown in the children's work, and all mothers are asked to attend.

The Lady Maccabee's of Hive No. 6, will hold their regular meeting in K. of P. hall, Thursday afternoon, at which time the regular election of officers will take place. All members are requested to be present.

The Ladies of the Maccabees of Oklahoma City Hive No. 6, are making arrangements to give a series of dances at Delmar hall, this winter. The first dance will be Tuesday night, December 15. These dances will be strictly invitation affairs.

The P. F. O. Club held its December meeting at the home of Mrs. William J. Potter, 123 East Third street, Tuesday afternoon. In the absence of Mrs. T. M. Richardson, the vice president, Mrs. Henry Overholser, occupied the chair. An investigating committee, composed of Mrs. Rebecca Bentley, Mrs. Sarah Walker and Mrs. Fred Sutton, was appointed to report on needed charities, and the following new members taken into the organization: Mrs. Margaret Skiles, Fred Suttle, J. S. Bunster, Nettie Wheeler-Chapell, Mary McClure and O. D. Halsell. The club will hold its January meeting the first Tuesday afternoon in the month at the home of Mrs. Tazewell M. Upshaw.

The Five O'clock Tea Club resumed its meetings last Thursday afternoon, at the home of its president, Mrs. Wilbur Wallace Bonce, after a lapse of some weeks caused by Mrs. Bonce's absence from town and later illness. The club will continue its meetings but will not attempt any active charity work until after Christmas.

Literary Clubs.

The Satis Beau club spent a pleasant evening with Miss Frances Burrows Tuesday, the hostess conducting the interesting lesson on "Ancient Peru," continuing the work of last week. Miss Lindsay talked interestingly on the religion of Peru and Miss Highley on its industries. A comparison of the Aztec and Inca customs was well made by Miss Streeter, and Miss Ketcham closed the interesting program with a paper on Francesco Pizarro. The club meets this week with Miss Streeter.

The members of the Tarry-a-While met at Mrs. Armour's and from there went in carriages to the beautiful home of Mrs. Griffith on Twenty-third street. Mrs. Deaton, president, being unable to be present Mrs. Armour, vice president, presided. "Washington Irving" being the subject for the day. Each member was well prepared on different topics of the winter's work. The magazine article was made very interesting by Mrs. Parker. Dainty refreshments were served by Mrs. Griffith, assisted by her daughter, Miss Griffith. The club will meet with Mrs. Cooke, December 17.

The City Federation will meet Thursday afternoon at three o'clock at the Y. W. C. A. rooms. Mrs. A. C. Scott will render her Ardmore paper and Dove will be a report of the ways and means committee relative to the organization of a "ten thousand club" with a view to building a club house. This, with music, will complete the day's program.

The Swastika Study club met Wednesday afternoon with Mrs. M. E. Bond, with ten members present. After answering the roll call with current events the study of the five Atlantic states was taken up under the leadership of Miss Howell, who led the members on a trip through the Mammoth cave, while Mrs. Wood and Mrs. McDaniels assisted with well written papers and Mrs. Hunt with a talk on the Mound Builders. At the close of the meeting the club voted to bring a donation for the Provident association at the next meeting, which will be held at the home of Mrs. Brown, 122 East Ninth street, December 16.

Notwithstanding the wind Thursday the Bible Study club met at the home of Mrs. Freds, No. 301 Park Place, with few absentees and those on account of sickness. The lesson, "The Life of Paul," was conducted by Mrs. J. F. Warren. "Paul's life before his conversion" was given by Mrs. U. M. Daughtson and further discussed by the club. "Paul's education" was responded by Dr. Lewis. Mrs. Warren used the question and answer method on the topic "Paul's career as a Pharisee, the members responding in a manner that showed careful study. "Jewish education in general and Paul's education in particular" by Mrs. Ross. Then Mrs. Andrews, one of the new members, told of the moral character and religious superstitions of Paul before his conversion." Madames Warren and Kelly having been prevented from attending a former meeting on account of the Ardmore convention, gave an interesting report of same. Mrs. Irwin gave a splendid report of the work done by the philanthropic committees on Thanksgiving day. The next meeting will be at the Y. M. C. A. rooms on December 17, subject "Paul's conversion and Early Christian Life," Leader, Mrs. French.

The New Century club was glad to again welcome Mrs. president, Mrs. Frank Mulkey, who has been quite ill, at its meeting Wednesday. "Prominent Sculptors" was the topic for roll call and afterwards, under the direction of Mrs. Sarah Walker, an interesting paper on Greek and Roman mythology and sculpture, and English literature was taken up, interesting papers being given by Mrs. Hawk, Shear, Hoar, Stafford, Maupin, Fulton, Gaiss, Allen, Harper, Short, Hostelle and Richardson. At a business session following the lesson Mrs. Looney was elected to membership in the club.

The Cosmopolitan Club has spent the last two meetings in a profitable study of William Thackeray and Charles Dickens, beginning with an excellent "contrast of their lives," by Mrs. Hamsperger. In addition to the valuable points in her paper the evening developed much additional such assistance as their newspaper work, early environment, deaths, and unfinished manuscripts. Mrs. Prather read her first story, since becoming a club member, pleasing all with the "Retire of Thackeray's wife to America, and pathetic reunion." On last Monday Mrs. Highley told in an entertaining way of Thackeray's visit to America, the talk followed by "Dickens' visit to America" graphically described by Mrs. Peters who illustrated her talk with appropriate pictures. The main portion of the time was devoted to Mrs. Bacon's comprehensive "character sketch of Colonel Newcome." She was closely followed by Mrs. Hunt in her and made the club largely her debtor. Mrs. Hudson's paper on "Dickens's Child Characters" was postponed, owing to the lateness of the hour. It will be given tomorrow prior to the program by British magazines.

The Kismet Club was entertained by Miss Grace Garrison Tuesday evening. An unusually interesting lesson held the attention of the members, and the recent performance of "Othello" was enthusiastically discussed. The girls met with Miss Ruby Harper, 1008 N. Broadway, this week, Miss Norah Vance leading the lesson.

Weddings.

The marriage of Mr. Harold Hough, city circulation manager of The Daily Oklahoman, and Miss Pearl Coldiron, daughter of Mr. and Mrs. Hiram Coldiron, 604 East Fourth street, will take place on the afternoon of Wednesday, December 23, at 4 o'clock. It will be a small home wedding and afterwards the young couple will leave on the evening Missouri, Kansas & Texas train for Kansas City. They will be at home to friends after the first on the year at 1717 East Tenth street, where Mr. Hough has built a pretty home for his bride.

Miss Coldiron is a sweet and lovely girl with many friends. She is a graduate of the High School, in the class of '07, immensely popular both with her classmates and other companions. Mr. Hough is one of the most successful young men in town, standing high in the esteem of his fellow workers and having the loving confidence of an army of newspapers and newsboys, in whose lives he has been a powerful influence for good.

Personals.

Mrs. A. L. Scales left Friday for a several weeks' visit with friends at Greenville and Dallas, Texas.

Mrs. Blackburn, of New York City, is the guest today of Mr. and Mrs. Fred Sutton, 1121 North Broadway. Mrs. Blackburn is the widow of John A. Blackburn, a prominent early day resident, who was a member of the United States commission to Oklahoma, the first city clerk of Oklahoma City, and a member of one of the first city council. Many old friends, living in town will be glad to call on Mrs. Blackburn during her brief visit here.

Misses Ona and Mayfred Smith left Thursday evening for St. Louis for a six days' visit.

Mrs. Ralph Rice has returned from a two weeks' visit with friends at Lexington.

Mrs. J. Franklin Harbour, who is so popular in society here, seems to enjoy a like popularity abroad, her stay at Gainesville, Texas, where she went for the Thanksgiving holidays with her husband's people, being made the occasion of the most brilliant entertainment of the season. She was had a party given for her every day the past week, Senator and Mrs. Robert L. Cutes, who leave shortly for their new home at Austin, where Mr. Cofer's duties call him, giving a party in her honor Tuesday. Monday Mrs. Hutton, leaves Thursday

As Christmas Draws Near

BUSTER BROWN BREAD

Grows in Importance

as the safe and sane diet for all ages and conditions. When your digestive machinery slips a cog, fall back on this sterling standby and the simple life. Far better than doctors and medicines.

5 CENTS

All leading grocers

Ask for BUSTER BROWN BREAD and be sure you get it. Look out for the label.

Out-of-town orders solicited and carefully attended to. Long Distance Phone 381.

Oklahoma Steam Baking Co. Oklahoma City

Come to a Man's Store for a Man's Things.

WE ARE READY FOR CHRISTMAS ARE YOU?

OUR CHRISTMAS GIFTS FOR MEN ARE NOT LIKE ANYTHING YOU HAVE SEEN BEFORE; BUT SOMETHING ENTIRELY DIFFERENT.

THERE'S SUSPENDERS IN SEPARATE BOXES.
THERE'S NECKWEAR OF EVERY SHADE AND SHAPE.
THERE'S HANDSOME MUFFLERS IN NEW MODELS.
THERE'S NEW JEWELRY OF ALL STYLES.
THERE'S SMOKING JACKETS.
THERE'S LOUNGING AND BATH ROBES.
THERE'S UMBRELLAS AND CANES.
THERE'S FULL DRESS SUITS AND VESTS.
THERE'S OPERA COATS AND OPERA HATS.
THERE'S WHITE AND FANCY WAISTCOATS.
THERE'S GLOVES FOR EVERY WEAR.
THERE'S BLACK AND FANCY HOSIERY.
THERE'S WHITE AND FANCY SHIRTS.
THERE'S RAINCOATS AND OVERCOATS.
THERE'S FULL DRESS AND BUSINESS SUITS.
THERE'S PAJAMAS AND NIGHT ROBES.
THERE'S SWEATERS FOR MEN AND BOYS.
THERE'S EVERYTHING FOR MEN AND BOYS' WEAR.

That's Just a Little Better In All Ways.

The GET THE HABIT Hub
MENS OUTFITTERS.
Heyman & Goldstandt
108 MAIN. OKLAHOMA CITY

El Reno Society News of Interest For Past Week

The Coffee Club of the Congregational church will meet with Mrs. Terhune at 121 N. Hoff tomorrow afternoon.

Munson Circle Ladies of the Grand Army met Wednesday, December 2, at Bird Mott's hall at 2:30 o'clock.

The Bridge Whist Club was entertained by Mrs. James Bell on N. Bickford Friday afternoon.

Mrs. Jno. Harden entertained a small number of her friends with a one o'clock bridge luncheon Thursday afternoon. The guests were Mesdames Soder, Reid and Bell.

Mrs. Hugh Cantrell on Thursday afternoon entertained in honor of Mrs. Tom Reid, at her home on South Barker.

The Twentieth Century Club was entertained Wednesday afternoon by Mrs. J. N. Kees at her home on S. Hoff. After an interesting game of five hundred a two course luncheon was served. W. T. Mahon won the high score prize and Mrs. Nichols was given the guest prize. Mrs. A. T. Mauck will entertain the club next Wednesday.

Mrs. Ralph Williams was hostess to the Elks Club Thursday afternoon at her home on South Hoff. A very pleasant afternoon was spent in fancy work and in social chat. The next meeting will again meet with Mrs. Williams.

The Five Hundred Club was entertained by Mrs. J. W. Maher last night. The prize was won by Mrs. F. H. Bignell, which was a handsome fork of

T. O. Bass entertained with an afternoon for Mrs. Harbour, Wednesday. Mrs. James W. Leeper gave a party for her, and on Thursday Mrs. J. S. M. Parkinson, and on Friday Mrs. James W. Downey were her hostesses with large affairs. Mr. Harbour's sister, Mrs. T. Flower Harbour, and his brother, Mrs. E. T. Harbour, also gave dinner parties in her honor. Mrs. Harbour expects to return home tomorrow.

Miss Elsie Jones and her mother do not leave for California until the 15th.

Mrs. J. Rosenstein, of Block City, Iowa, is the guest of Mrs. J. Rosenstein, 108 West Fourteenth street.

Miss Anne Kinnard, of Franklin Tenn., who is visiting Miss Augusta Hutton, leaves Thursday

club cards. Elegant refreshments were served by the hostess.

The Thimble Club was entertained by Mrs. L. Normandin Friday. The afternoon was spent in making presents for Xmas.

The following program was rendered in the auditorium Friday evening:

Vocal Duet—"I Would That My Love" Mendelssohn—Miss Matthews and Miss Stephens.

Address—Hon. H. F. Elley.

Piano Solo—(a) "Pardon Angelena," Chaminade; (b) "Cradle Song," Jeffery—Miss Cornelia Libby.

Round Table, conducted by L. A. Wilson.

Vocal Solo—"Carmena," Lane Wilson—Mrs. Anderson.

The El Reno orchestra offered its services for the entertainment.

Mr. and Mrs. C. O. Blake have returned from a two weeks trip to Blake's Landing, Ohio, where they visited with home folks.

Mrs. W. S. Tennant was hostess to the Duplicate Whist Club Wednesday afternoon. A three course luncheon was served at one o'clock, after which very pleasant afternoon was spent in playing the favorite game of the club.

The Ladies' Aid Society of the Presbyterian church met with Mrs. Thickstun, at 405 S. Williston avenue, Thursday afternoon at 2:30 o'clock.

The Ladies' Episcopal Guild met with Mrs. Wolfe, 130 South Fourth avenue, Thursday afternoon at two o'clock.

At a meeting of Junction Commandery, No. 2, Knights Templar, held Wednesday night, the following officers for the ensuing year were elected: Fred H. Clark, E. C.; Charles B. Miller, Gen.; Frank Meier, Capt. Gen.; Lemuel L. Corn, P. W.; Charles C. Watson, J. W.; Aaron A. Oliver, prelate; Henry C. Meier, treasurer; Otto L. Shorter, recorder.

The recently elected officers will be installed at the meeting on the night of Monday, December 21.

The Elks held their annual memorial services at the opera house Sunday, December 6. An elaborate program has been arranged and several Elks of prominence are on the program.

The Athenaeum Club met in the library Monday with a good attendance. The program for the day included a sketch of some of the principal characters in Cymbeline which was prepared by Mrs. Mathews with much care.

The Centennial Club met with Mrs. Gillette Wednesday afternoon. The following interesting program was rendered:

Roll Call—"Current Events."

Three Chapters of "History of Italy," Mrs. Terhune had a paper on "Religious Festival Days of Rome."

Tableaux musicales parliamentary drill.

The hostess served a dainty three course luncheon. The next meeting will be with Mrs. I. O. Higgins.

Mrs. V. D. Thinkspaugh entertained the Ladies' Aid Society of the Presbyterian church Thursday afternoon, and arrangements were made to have a turkey dinner and apron sale at the reading room of the Presbyterian church Tuesday evening, at six o'clock.

Mr. and Mrs. Sheehan at the Hotel Lorfont entertained a few friends with a box party Wednesday night to witness "The Man From Home." The guests consisted of Mrs. Bell, Miss Hardy and Mrs. Gilcrette Brown.

HALEY'S GOLDEN HEADACHE POWDERS

Different and better than others. Harmless. 10c and 25c. H. E. HALEY, 3 Broadway Circle.

REGISTERED U. S. PATENT OFFICE
ORIGINAL—ANTIPHLOGISTIC
EMPLASTICO DEL DENVER MUD
CATAPLASMA KAOLINI, U.S.P.
Prepared under the supervision of expert chemists
THE WESTFALL DRUG CO.

To Kansas City.
FRISCO
Meteor 7 P. M.

Fig. 2.19
Richard Felton Outcault, "Buster Brown," *New York American*, March 4, 1906.

BUSTER BROWN HIS SNOW MAN
HOW DO YOU LIKE MY SCULPTURE?
IT'S GREAT, BUSTER, MAKE A SNOW LADY.
THEY LOOK LIKE ARISTOCRATS I THINK.
SHE HAS A VERY STUNNING FIGURE.
SHE HAS A FIGURE LIKE THE FIGURE EIGHT
SHE HAS A LOVELY TRAIN
I'VE GOT A SCHEME, LET'S DRESS THEM ALL UP FINE
CAN YOU BEAT THAT BOY?
WE'LL GET PA'S SILK HAT AND BIG OVER COAT
AND YOUR MAMA'S OPERA CLOTHES.
CAN'T THEY SEE, HOW THIS IS GOING TO END
IT'S GROWING WARM, I'VE DONE HURRY, THE SNOW WILL MELT.
I'LL STUFF THE GLOVES WITH SNOW
BUSTER THEY ARE SIMPLY LOVELY
JAMES - THE CARRIAGE
WE'LL GO AND GET PA AND MA AND ALL THE FOLKS AND SHOW THEM
IF SOME ONE DON'T STEAL THOSE CLOTHES.
IT ISN'T AS GOOD AS IT WAS MA
DON'T HURRY MA! AND REMEMBER I AM A LITTLE CHILD
SIT DOWN BUSTER
NO THANK YOU I PREFER TO STAND
RE-SOLVED!
THAT MA MADE A LOT OF FUSS OVER A FEW CLOTHES. ADAM AND EVE WOULD NOT HAVE BOTHERED IF I HAD DRESSED A SNOW MAN IN THEIR CLOTHES. BUT THE SNOW MAN WOULD. SOME FOLKS DON'T ATTACH ENOUGH IMPORTANCE TO CLOTHES. SHAKESPEARE SAYS "COSTLY THY RAIMENT." AS "THY PURSE CAN BUY." HOW ARE YOU TO GAIN YOUR FIRST IDEA OF A MAN EXCEPT BY HIS CLOTHES? THEY ARE THE KEY TO HIS NATURE, BREEDING AND TASTE. COMMENCE AT THE BIRTH UP, AND NICE STOCKINGS AND SHOES BOYS. BUSTER BROWN
R:F.Outcault
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Fig. 2.20
Richard Felton Outcault, "Buster Brown," *New York American*, April 19, 1914.

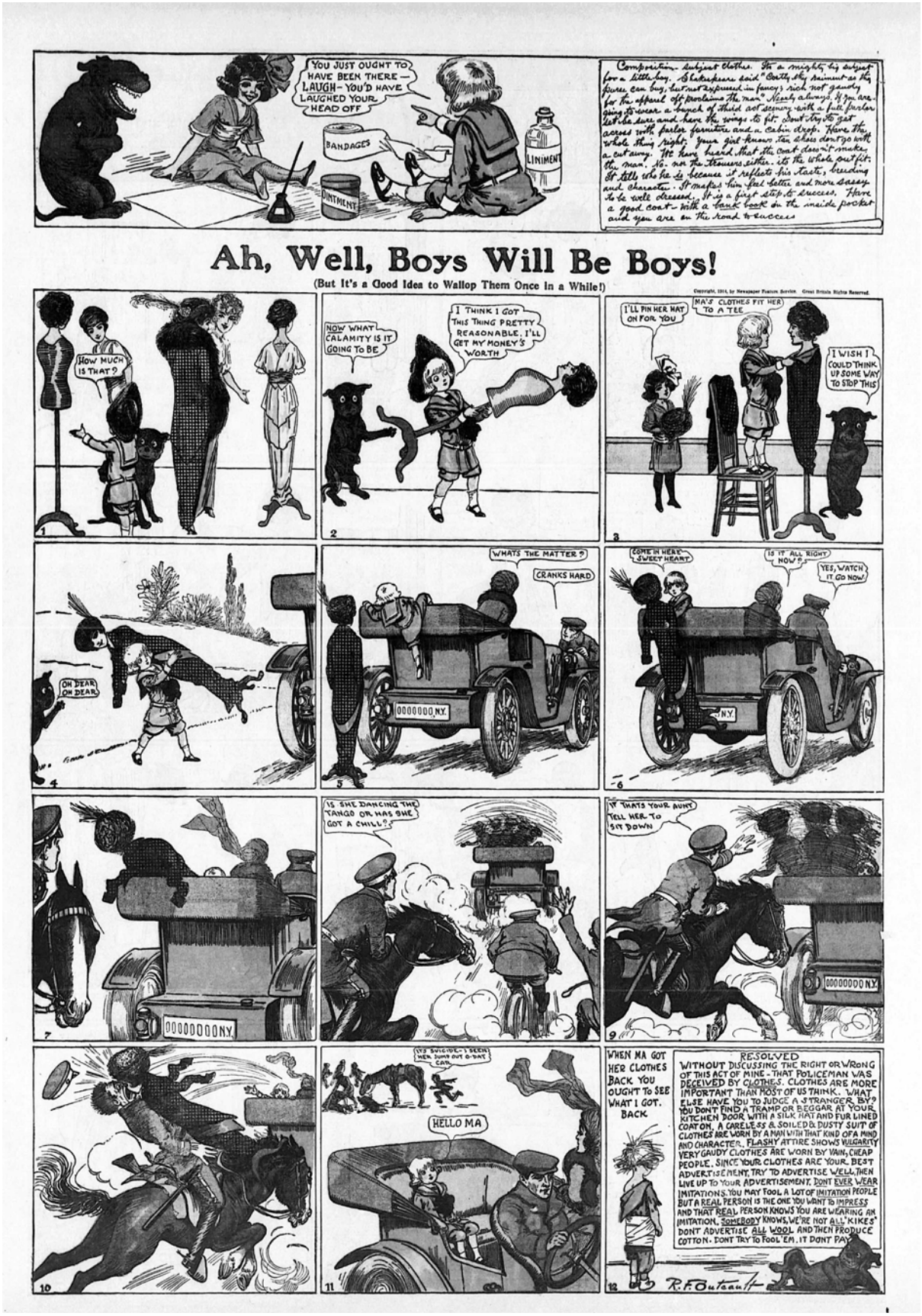

YOU JUST OUGHT TO HAVE BEEN THERE — LAUGH — YOU'D HAVE LAUGHED YOUR HEAD OFF
BANDAGES
OINTMENT
LINIMENT
Composition subject clothes. It a mighty big subject for a little boy. Shakespeare said "Costly thy raiment as thy purse can buy, but not expressed in fancy; rich not gaudy for the apparel oft proclaims the man." Nearly always. If you are going to wear a bunch of third act scenery with a full parlor let's be sure and have the songs to fit. Don't try to get across with parlor furniture and a cabin drop. Have the whole thing right. Your girl knows tan shoes don't go with a cut away. We have heard that the coat don't make the man. No, nor the trousers either. It's the whole outfit. It tells who he is because it reflects his taste, breeding and character. It makes him feel better and more sassy to be well dressed. It is a first step to success. Have a good coat with a bank book in the inside pocket and you are on the road to success
Ah, Well, Boys Will Be Boys!
(But It's a Good Idea to Wallop Them Once in a While!)
HOW MUCH IS THAT?
NOW WHAT CALAMITY IS IT GOING TO BE
I THINK I GOT THIS THING PRETTY REASONABLE. I'LL GET MY MONEY'S WORTH
I'LL PIN HER HAT ON FOR YOU
MA'S CLOTHES FIT HER TO A TEE
I WISH I COULD THINK UP SOME WAY TO STOP THIS
OH DEAR OH DEAR
WHATS THE MATTER?
CRANKS HARD
COME IN HERE SWEET HEART
IS IT ALL RIGHT NOW?
YES, WATCH IT GO NOW
IS SHE DANCING THE TANGO OR HAS SHE GOT A CHILL?
IF THATS YOUR AUNT TELL HER TO SIT DOWN
HELLO MA
WHEN MA GOT HER CLOTHES BACK YOU OUGHT TO SEE WHAT I GOT. BACK
RESOLVED
WITHOUT DISCUSSING THE RIGHT OR WRONG OF THIS ACT OF MINE - THAT POLICEMAN WAS DECEIVED BY CLOTHES. CLOTHES ARE MORE IMPORTANT THAN MOST OF US THINK. WHAT ELSE HAVE YOU TO JUDGE A STRANGER BY? YOU DON'T FIND A TRAMP OR BEGGAR AT YOUR KITCHEN DOOR WITH A SILK HAT AND FUR LINED COAT ON. A CARELESS & SOILED & DUSTY SUIT OF CLOTHES ARE WORN BY A MAN WITH THAT KIND OF A MIND AND CHARACTER. FLASHY ATTIRE SHOWS VULGARITY VERY GAUDY CLOTHES ARE WORN BY VAIN, CHEAP PEOPLE. SINCE YOUR CLOTHES ARE YOUR BEST ADVERTISEMENT, TRY TO ADVERTISE WELL. THEN LIVE UP TO YOUR ADVERTISEMENT. DONT EVER WEAR IMITATIONS. YOU MAY FOOL A LOT OF IMITATION PEOPLE BUT A REAL PERSON IS THE ONE YOU WANT TO IMPRESS AND THAT REAL PERSON KNOWS YOU ARE WEARING AN IMITATION. SOMEBODY KNOWS, WE'RE NOT ALL 'KIKES' DONT ADVERTISE ALL WOOL AND THEN PRODUCE COTTON. DONT TRY TO FOOL 'EM. IT DONT PAY
R.F. Outcault

Fig. 2.21
W.B. Hutchinson advertisement , *Seattle Post Intelligencer,* March 2, 1907.

THE SEATTLE POST-INTELLIGENCER, SATURDAY, MARCH 2, 1907.

North End Snap

Buy this now, while you can get in at the right price.
We have a **Double Corner,**

120 x 120

Right where things are the most active, which we can deliver for

$16,500

There's a good profit in this for you within the next sixty days.

L. K. YOTT
620-21 New York Block
Main 2778. — Ind. 3141.

$2,100

A splendid double corner, with a fine view, located near Woodland park and the car line; $1,200 cash.

$3,500

One of the nicest building lots on Queen Anne hill; 45x126; a corner; elegant view; improvements in and paid; one-half cash.

$2,100

A good 6-room modern house, nearly new, and on graded street; lot 50x100. This is a good buy for cash.

Mutual Realty Company
PIONEER BLDG.

COUNTY COLLECTIONS SHOW LARGE GAINS

Treasurer's Office Receives Nearly Three-Quarters of a Million During February

Collection reports from county offices show a decided increase over the same months of a year ago. The county treasurer's collections have increased more than 50 per cent, since a year ago. The auditor's collections for February were 25 per cent higher than a year ago, and the clerk's fees show a corresponding increase.

The collections of the month in the treasurer's office were $652,615.07. The average of working day being approximately $30,000. The smallest day record was $9,000, February 7, just before the 7th tax discount day, and the largest was that of February 18, when the total reached $78,-39.34. Altho the gross amount handled during February is more than 4 per cent. increase over February, 1906, it required the services of only three men checks than a year ago.

The warrants drawn for the month reached $4,883.72, of which $1,916.6. were in cash issues, and $966 in the private department. Naturalizations brought in $58 and transcripts $18.50; notary certificates brought in $6 and miscellaneous civil cases $10.

The county auditor's collections for the month were approximately $1,000, a slight increase over January, when the figures were $1,214.6. This is practically 40 per cent. above the same month of last year.

FILES BOND AS EXECUTOR

Charles Horton to Serve as Executor of Choir Estate

Charles Horton filed a bond of $5,000 yesterday as an executor in the estate of Melody Choir. The will naming Mr. Horton as an auxiliary executor was admitted to probate by Judge Albertson the previous day. The filing of this bond means that Augustus F. Melchoir, brother of the deceased, is not to accept the place of president of the board of executors, as provided in the will. The request is not written desire of Melody Choir was that his brother Augustus should act as president and remove his family from Illinois to Seattle. If this wish not done, Charles Horton was to be the president of the board of executors. Mr. Horton is to be the second auxiliary named in the will to serve in place of Thomas J. Watson, who is dead. Other auxiliary executors, from whom the third must be chosen, are Timothy Ryan, Hugh M. Wright and Ed Cunliffe. The personal property of Choir has been in the hands of Everett Smith, special administrator, and will be turned over to the new executive board.

O. R. & N. AGAIN ATTACKS ORDERS

Requests Federal Court to Annul Railway Commission Rulings

The Oregon Railroad & Navigation Company, in the residence of the orders of the state railway commission, yesterday filed a supplemental bill in the United States district circuit court, in which it asks that all orders made by the state courts at the instance of the railway commission be vacated and annulled. The supplemental bill covers entirely the history of the first order made by the commission which related to the delivery of wheat to connecting lines by the O. R. & N. consigned to Puget sound ports.

The commission issued its order upon after the joint rate hearing last summer. This was to the effect that the O. R. & N., as well as other roads, should handle wheat at so much per hundred pounds and should deliver the same to the Northern Pacific and Great Northern on a divided rate basis. The railroad company resisted the order and entered suit in the state court of Whitman county. The commissioner's order was sustained, and the road immediately transferred the litigation to the federal courts.

The supplemental bill filed yesterday by Cotton, Wilson and Snow, attorneys for the road, asks that the orders and decrees of the state court be vacated and annulled; that the same be declared of no binding force on the road; that the attorney general of the state, who is made a defendant to the suit, be restrained to join the railroad company in having the matter specially past upon by the supreme court. The defendant company likewise prays for leave to appeal the case to the state supreme court.

The road also asks that the railroad commissioners' mandatory account be enjoined from any further proceedings pending the determination of this suit.

SERVES COMPLAINT ON RAILWAY COMMISSION

Action is Intended to Test the Constitutionality of the Law

OLYMPIA, March 1.—United States Marshal Joseph Kinzer served a supplemental bill of complaint upon the members of the state railway commission and Attorney General John D. Atkinson by the O. R. & N. to appear before the federal court at Seattle on or before April 1, 1907, under a penalty of $500. The object of the complaint is to prevent any further action in the state courts by the commission in the case now pending relative to the joint rate on wheat from Pasco to Puget sound. The case will be tried in the federal courts to test the constitutionality of the railway commission laws of 1905.

CONSUMPTION OF OIL AND RURAL DELIVERY

State Inspector Suggests Reason for Increased Use for Illumination

"It is my belief," said State Oil Inspector P. A. Clark yesterday, "that the increase of 6 per cent. in the consumption of oil during the past three months over the corresponding period is directly attributable to the spread of the rural free delivery system. More people in the country find it worth while to buy the more gallons of oil inspected than for the same months a year ago.

Before the free delivery the ranchers and their families were dependent, in the evening, whereas now 31 o'clock or 4 o'clock is not an unusual hour to find lights burning in the country houses. The rancher now has his daily or weekly paper delivered to him the same day of issue and keeps pace with those on a place with the city inhabitant."

BUSY DAY IN THE JUVENILE COURT

Judge Foster, of the superior court, put in a hard and exacting day in the juvenile court, handling forty cases, involving so many different boys. Four boys were in court who had run away from their homes in Tacoma, and will be kept in the county jail until their parents are communicated with. Two were sent to the reform school, the others were given suspended sentences to the school, with instructions to report to the truant officer and the court at stated intervals.

Tell Your Eastern Friends

About the cheap Westbound settlers rates in effect during March and April $2,150 for the Oregon R. R. & N. Co. $60.40 for Oregon and $47.50.50 for Puget sound points.

Secretary Taylor of the Seattle Chamber of Commerce, yesterday sent the following letter to Colonel Bryan, editor of the Samuel H. Pike at Washington:

"Pursuant to your request the industrial department of agriculture shortly established a bureau of foreign markets and instructed that city experts move food stuffs from Seattle, which is shown. Every argument demonstrating advantages Puget Sound over Columbia river applicable this case. Customs house figures Washington city bear you out in considering. Direct handling upon both importers and exporters to locate inherently Portland in light of superior advantages offered by Seattle.

SEEKS TO RECOVER ALLEGED PROFITS

G. M. Cameron filed a suit yesterday in which he seeks to recover $5,000 from T. B. Lindsey, his late partner, for the profits of the Teller Trading Company, doing business at Cordo City, Alaska. The complaint alleges that Cameron and Lindsey were formerly in the grocery business at Second avenue and Marion street, Seattle, and in 1901 took in three other partners, changed the name of the firm to the Teller Trading Company and moved the stock to Alaska. The new members of the firm afterwards sold out to Cameron and Lindsey, the latter taking care of the business from 1903 to 1906, during which time Cameron was absent from Seattle. Upon his return, the complaint charges that Lindsey refused to make an accounting of the profits, but declared that there had been none. Cameron now claims to have discovered that $50,000 has been invested in Seattle real estate by Lindsey out of the business of the Teller Trading Company and seeks to recover his portion of the profits.

Millionaire Weds Chorus Girl

The marriage is announced of Gerald Cameron, son of the railroad magnate, and Miss Enid Monkmeyer, a chorus girl. The match is the culmination of one of the most peculiar romances on record. It is cleverly described by Albert Payson Terhune in his latest, greatest novel, "Caleb Conover, Railroader," which will appear exclusively as a serial in the Post-Intelligencer, beginning tomorrow, prior to book publication. It is eleventh of the Authors and Newspapers' Association's famous $50,000 series.

Dr. J. H. Pinley, dentist, has moved to 3241 Building, Second and Pike. ad

Jackson Street

Double corner within the circle that is bound to double in value this year.

Let us tell you why.

$50,000 will handle, balance easy terms.

Crane Realty Co.
709-713
Alaska Building
Main 2047. Ind., 9055.

VANDALS MUTILATE BOOKS IN LIBRARY

Take Cream and Coats of Arms—Penalty Is Fine and Prison Term

Bibliographical vandalism is the new name for an old crime that troubles the library authorities in varying degrees since the founding of the institution. Yesterday several books were found cut of which a large number of pictures and items of possible interest had been cut and taken away. The one worst mutilated was a bound volume of the Scientific American for 1904. From this about a score of pages had each several inches of reading matter clipt. The other books defaced were works on heraldry. Out of these dealers for crests and coats-of-arms were taken. The vandals, while showing good taste in their choice of such biography, displayed a woeful lack of experience and care in the handling of books.

Librarian C. W. Smith states that the culprits will be brought to justice if their identity is revealed. The latter is the offense is severe and applies to Section 198 edition of the Laws of Washington, Chapter clipping, defacing, or destroying intentionally injuring or defacing any public library, reading room, museum or other educational institution, shall be punished by imprisonment in the penitentiary for not more than three years, or by a county jail for not more than one year, or by a fine of not more than $50, or by both such fine and imprisonment."

SUPERIOR COURT NOTES

Decree decrees are sought in the following cases: Evelyn Macleod from Roderick Macleod; Nellie Ellis from John Ellis; Josie Mudgett from George Mudgett; Gertrude C. Ely from Delbert James Ely.

Judge Griffin has rescinded his order for filing and serving proposed statement of fact in the John Sullivan estate matter to March 15.

Mrs. Ida Morris has been notified of the death of Sam McKay and Frank Crouch, at the Steilacoom asylum, and of the discharge of Catharine Holland and Selma Johnson from that institution.

Schilling's Best has coined the new word merchandy. ad

THE BON MARCHE. THE BON MARCHE. THE BON MARCHE.

JUST 25 SHOPPING AND WORKING DAYS UNTIL EASTER.

These Women's and Misses' $10.00 Spring Coats at $6.00 Are the Outcome of Yankee Shrewdness

Maker went over to Europe last summer. Stopt in England. Flabbergasted a manufacturer there by taking his whole stock of checks. Nobody cared especially for checks then—the man was ruining himself, said critics.

Time has proved him right, however. WHO DOESN'T WANT CHECKS NOW?

$6 These are particularly soft and warm, altho not overweighty. Fit perfectly. This maker usually works on finest evening and carriage wraps. Same sort of tailoring in these COATS AT $6.00. Single and double-breasted Box Coats for women and misses, of all-wool check cheviots, in pretty spring tones, some self-trimmed, others have inlaid strapping of velvet on collar and cuffs. They are worth $10.00. You can get one today for $6.00. Come very early. **$6**

Spring Waists 98c
White lawn, of extra quality, made in various pretty styles, short and long sleeves, open back or front, prettily trimmed with lace embroidery and coat tucks; also pretty dainty Waists in this lot, tailor made, open front, in stripes and figures on white ground; all extra special values.

Spring Jackets $8.89
Nothing to match this line at the price in Seattle. All semi-fitted and pony jacket models, the latest spring fad in all-wool pastel plaids and mixtures; have the Paquin shoulder and wide self straps down front and back; coat collar, turn-back cuffs and fly front; as nobby as they make them to sell at twelve dollars regular.

Spring Waists $1.25
The Royal make, equaled by few and excelled by none at this remarkably low price for high-tailored waists; in pretty fine white French lawn and striped percales on white ground, of the finest quality; such values as are here offered are to be found nowhere else on the Coast.

JUST 25 SHOPPING AND WORKING DAYS UNTIL EASTER.

Charming Spring Millinery Exhibition

On your visit to the Millinery Department today you will behold a most interesting and charming display of the new spring modes. A representation of all the newest trimmings; an extensive showing of foreign pattern hats and a beautiful collection of American creations, conceived and developed by our own skilful millinery artists.

The price gradation is carefully calculated to come within the range of every purse.

You are invited to come and see for yourself. The freedom of the entire store is conferred on you. We shall expect you today.

THE BON MARCHE

RESOLVED
THAT IF YOU WISH TO MARCH ALONG YOU MUST BE CLAD IN THE LATEST OF THEM
BETTER YOUR APPAREL THE SWIFTER WILL BE YOUR PROGRESS.
BUSTER BROWN
NEW YORK HERALD

We are showing some $15 Business Suits that will please the most fastidious. Most of them are in gray effects. A great many are worsteds. All of them are up-to-the-minute in style and shape.

W. B. HUTCHINSON CO.

Cor. Second and Union, Seattle.
Cor. Colby and Hewitt, Everett.

Glass Shades For Electric and Gas Lights

Will Go Today at

20 Cents Each

Worth up to $1.50 and consisting of broken lots which we are rapidly moving. Saturday, March 2, will be the last day of this sale.

Electric and combination fixtures at low prices in all designs. Notice the display of Gem High Efficiency Lamps in the window at our salesroom, No. 907 First Avenue.

The Seattle Electric Company
907 FIRST AVENUE

Dainty Spring Waists

In a wide diversity of styles and fabrics. A showing that represents the best to be had in silk, net and lingerie waists.

Smart Skirts

A well selected assortment of styles. Materials are silks, voiles, serges, cheviots and panamas.

See our new arrivals in Suits, Dresses and Coats

J. REDELSHEIMER & CO.
800-804 First Ave., Cor. Columbia.
STRONGEST LADIES' WAIST HOUSE IN THE STATE.

Always the Best
This Year Better than Ever
EL TORO
CIGAR—5c.
There's a Yard in the Genuine

Lydia E. Pinkham's VEGETABLE COMPOUND
Woman's Remedy for Women's Ills.

EVERYTHING IN RUBBER
The Rubber Store
714 FIRST AVE.

QUEEN CITY SHIRT FACTORY
Make Shirts From $1.50 Up
22 Hinckley Block, Second and Columbia

Fig. 2.22
Richard Felton Outcault, "Buster Brown," *New York American*, April 22, 1906.

Comic Section of
Hearst's Boston Sunday American
Sunday, April 22, 1906
Pages 1-4
A VISIT TO PAPA'S OFFICE
WE'LL VISIT PA FOR AWHILE AND AMUSE HIM
T. BROWN & Co BROKERS & BUSINESS DEALERS
GO OUT INTO THE OTHER OFFICE AND TALK TO THE CLERKS
HE'S MIXING UP THE CONNECTIONS THERES GOING TO BE AN AWFUL MESS
COME ON TIGE
HEY RING OFF
GET OFF THE WIRE MACKAY & Co WHATS THE MATTER
HEY THERE
MR GREEN'S OFFICE
THE TICKER QUOTATIONS STOCK, SPORT OR SCRIPTURAL QUOTATIONS
STOP TIGE, ITS THE OFFICE CAT
MERCY SAKES! IS THAT KID HERE
KEEP OFF THE DESKS
WHATS THE MATTER?
JUST LOOK AT MY LEDGER
EVERY THING IS UPSIDE DOWN
N.G. PREFERRED HAS DROPPED 4 POINTS
PA THE CAT SCRATCHED TIGE
GOOD AFTERNOON PAPA DEAR
NICE APPLES 2 FOR 5
BLAME THAT CAT SHES GOT SHARP PINS IN HER HANDS
IT SERVED TIGE RIGHT
WE DIDN'T HAVE A VERY NICE TIME AT PA'S OFFICE DID WE?
TIGE DID
RESOLVED THAT PEOPLE WHO GO AROUND MAKING SOCIAL CALLS IN BUSINESS HOURS ARE A BIG NUISANCE AND SHOULD N'T BE SURPRISED WHEN THEY ARE KICKED OUT. CHILDREN HAVE NO RIGHT IN BUSINESS WHICH IS A BLESSED THING FOR THEM. THEY'LL GET TO THE CARES AND WORRIES OF BUSINESS SOON ENOUGH. OH BUSINESS, BUSINESS, WHAT A LOT OF TRICKERY AND TREACHERY IS DONE IN THY NAME. HOW MANY SO CALLED CHRISTIANS EXCUSE THEIR MEANESS BY SAYING "BUSINESS IS BUSINESS" THERES LOTS BETTER WAYS OF BEING A GOOD CHRISTIAN THAN GOING TO CHURCH - ONE WAY IS BEING HONEST AND GENEROUS IN BUSINESS
R.F. Outcault
CATS

Fig. 2.23
F.E. Ballou Co. advertisement, Providence *Journal*, December 7, 1913, Section 3, p. 4

WE CLOSE EVERY DAY AT SIX, SATURDAYS INCLUDED

TIGE, I HAVE NOTHING BUT GOOD LUCK

RESOLVED THAT PEOPLE MAKE THEIR GOOD LUCK BY DOING THE RIGHT THING. WE HAVE MADE OURS BY GIVING OUR PATRONS THE RIGHT KIND OF GOODS. SQUARE DEAL ALWAYS WINS. WE WANT TO KEEP OUR PATRONS.

YOU CANT HAVE BAD LUCK BY DOING THE RIGHT THING

We are not depending on luck. We are furnishing the best made shoes and hosiery and taking the chances on what happens.

If we please you and give you your money's worth, we cannot help but succeed. You take no chances when you buy our footwear, because we stand back of every pair of shoes we sell.

Our hosiery department is showing the latest shades of the good Onyx and Hole proof makes.

Our Children's Shoe Parlor, the largest in New England, is full of good shoes for the little ones.

Our Repair Department will fix your old shoes right and guarantee the work.

NEW CHENEY SILK TIES

F. E. BALLOU CO.

WEYBOSSET AND EDDY STREETS

Rhode Island's Largest and Best Shoe Store

SHOP EARLY

and help us in our campaign for the shortening of the hours of salespeople.

WE CLOSE SATURDAYS AT SIX O'CLOCK

Fig. 2.24
Richard Felton Outcault, "Buster Brown," *New York Herald*, May 31, 1903.

COMIC SECTION.
THE NEW YORK HERALD.
PAGES 1 TO 4.
NEW YORK, SUNDAY, MAY 31, 1903.
PRICE FIVE CENTS.
BUSTER BROWN
TRY A BUSTER BROWN MIXTURE FOR COLDS
AT THE SODA·WATER· FOUNTAIN
THAT'S A VERY COMMON DOG
TIGE, I FOUND SOME MONEY, LETS BUY SOME SODA.
SODA AND DRUG STORE
ASAFETIDA AND CREAM 1 SCENT
QUININE FOSFATE 5¢
HE'S A DEAR LITTLE BOY
YOU LITTLE IMP I'LL TELL YOUR MOTHER.
BUSTER HAS RUINED MY DRESS
MA, IT WAS AN ACCIDENT
ITS A SCIENTIFIC FACT-THAT IF MA DONT MEND HER TEMPER SHE WILL GET SICK. POOR MA.
RESOLVED! THAT DRUGGISTS ARE LEGALIZED ROBBERS, THEY SELL YOU SODA AND CANDY TO MAKE YOU ILL, THEN THEY SELL YOU MEDICINE TO MAKE YOU WORSE, THEN THEY AID AND ABET THE DOCTOR AND THEY MAKE 400 PER CENT PROFIT OH! DRUGGISTS, DRUGGISTS, THINK OF THE JUNIPER JUICE AND SPIRITS FRUMENTI THAT YOU SELL FOR MEDICINE. BUSTER BROWN.
HE'S A VERY PATIENT LITTLE CHAP
R. F. Outcault
(COPYRIGHT, 1903, BY THE NEW YORK HERALD CO.)

Fig. 2.25
Richard Felton Outcault, "Buster Brown," *New York Herald*, July 30, 1905.

DETROIT, MICH.
SUNDAY, JULY 30, 1905.
The Detroit Free Press
COMIC SUPPLEMENT.
BUSTER BROWN
PLAYS AT COWBOY
HERE BUSTER ARE YOUR NEW COVERALLS. TRY THEM ON
BUSTER BROWN
WELL THIS IS THE GREATEST WAY FOR A BOY TO DRESS
I'D RATHER HAVE MY OWN PANTS
LETS PLAY COWBOY
NOW FOR A COW
RUN LITTLE COW SO I CAN LASSO YOU
NOT ME - I WONT BUDGE
HOWS THIS FOR A LOT OF FOOLISHNESS? WAIT TILL THAT DONKEY KNOWS HIM AS WELL AS I DO.
YOU LITTLE CHUMP, THAT COW IS NEARLY STRANGLED
IT WOULD BE TERRIBLE IF SHE GOT KILLED NEARLY TO DEATH
(COPYRIGHT, 1905, BY THE NEW YORK HERALD CO.)
I'M IN WRONG ON PICKING OUT THINGS TO DO
RESOLVED
THAT I AM CONVINCED THAT THERE IS BUT ONE RIGHT WAY TO DO EVERYTHING THERE IS ONE RIGHT WAY TO SOLVE ANY MATHEMATICAL PROBLEM. THERE IS ONE RIGHT WAY TO SOLVE ANY PROBLEM. THE TROUBLE IS, PEOPLE DONT WANT THE RIGHT WAY. IT INTERFERES WITH SOME PET SELFISHNESS OF THEIRS. YOU CANT BE HAPPY UNLESS YOU ARE GOOD. YOU CANT BE HEALTHY IF YOU DRINK WRONG, EAT WRONG, SLEEP WRONG AND BREATHE WRONG. 2 AND 2 DONT MAKE 4 NO MATTER HOW YOU TRY. AND IF YOU WANT CORN YOU MUST PLANT CORN. THE RAIN FALLS ALIKE ON JUST AND UNJUST. IF YOU STICK TO THE RULES YOU CAN SOLVE THE PROBLEM. A GOOD MAN HAS NO BUSINESS TO BE SICK — THE LAWS ARE HIS TO USE FOR HEALTH. BUSTER BROWN.
A LOT OF WISE TALK FROM A CHAP WHO IS ALWAYS SLIPPING
R.F. Outcault

Fig. 2.26
Richard Felton Outcault, "Buster Brown," *New York American*, May 6, 1906.

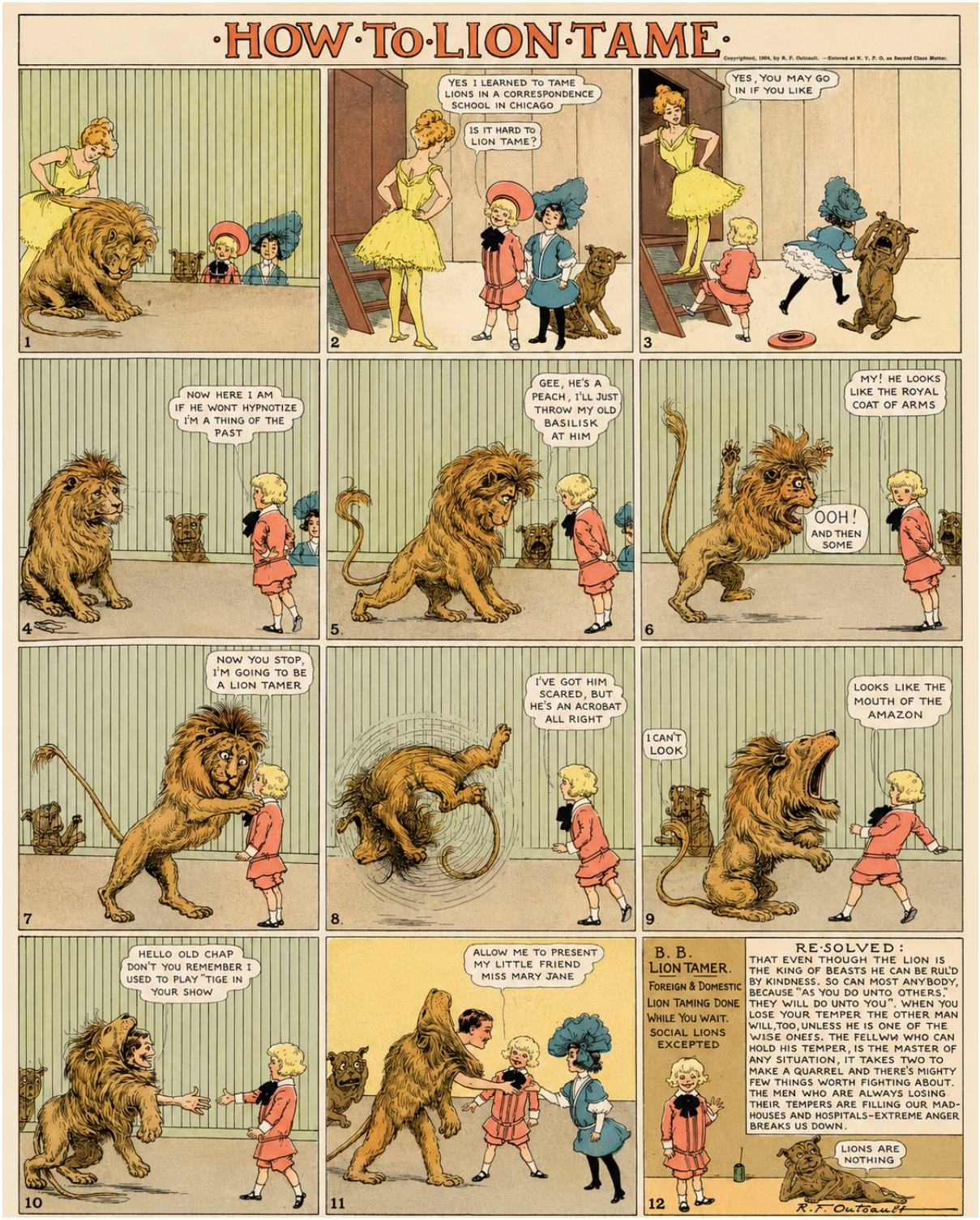

·HOW·TO·LION·TAME·
Copyrighted, 1904, by R. F. Outcault. —Entered at N. Y. P. O. as Second Class Matter.
1
YES I LEARNED TO TAME LIONS IN A CORRESPONDENCE SCHOOL IN CHICAGO
IS IT HARD TO LION TAME?
2
YES, YOU MAY GO IN IF YOU LIKE
3
NOW HERE I AM IF HE WONT HYPNOTIZE I'M A THING OF THE PAST
4
GEE, HE'S A PEACH, I'LL JUST THROW MY OLD BASILISK AT HIM
5
MY! HE LOOKS LIKE THE ROYAL COAT OF ARMS
OOH! AND THEN SOME
6
NOW YOU STOP, I'M GOING TO BE A LION TAMER
7
I'VE GOT HIM SCARED, BUT HE'S AN ACROBAT ALL RIGHT
8
I CAN'T LOOK
LOOKS LIKE THE MOUTH OF THE AMAZON
9
HELLO OLD CHAP DON'T YOU REMEMBER I USED TO PLAY "TIGE IN YOUR SHOW
10
ALLOW ME TO PRESENT MY LITTLE FRIEND MISS MARY JANE
11
B. B. LION TAMER.
FOREIGN & DOMESTIC LION TAMING DONE WHILE YOU WAIT. SOCIAL LIONS EXCEPTED
RE·SOLVED:
THAT EVEN THOUGH THE LION IS THE KING OF BEASTS HE CAN BE RUL'D BY KINDNESS. SO CAN MOST ANYBODY, BECAUSE "AS YOU DO UNTO OTHERS," THEY WILL DO UNTO YOU". WHEN YOU LOSE YOUR TEMPER THE OTHER MAN WILL, TOO, UNLESS HE IS ONE OF THE WISE ONEFS. THE FELLWW WHO CAN HOLD HIS TEMPER, IS THE MASTER OF ANY SITUATION, IT TAKES TWO TO MAKE A QUARREL AND THERE'S MIGHTY FEW THINGS WORTH FIGHTING ABOUT. THE MEN WHO ARE ALWAYS LOSING THEIR TEMPERS ARE FILLING OUR MAD-HOUSES AND HOSPITALS—EXTREME ANGER BREAKS US DOWN.
LIONS ARE NOTHING
R. F. Outcault
12

Fig. 2.27
Richard Felton Outcault, "Buster Brown," *New York Herald*, December 17, 1905.

SUNDAY, DECEMBER 17, 1905.
BUSTER BROWN
MY! IS IT AS BAD AS THAT?
SANTA CLAUS OUGHT TO PAY YOU A ROYALTY BUSTER
MERRY CHRISTMAS
THE BUSTER CAMERA
BUSTER BROWN SUITS
NONE GENUINE WITHOUT THE LABEL
TIGE HIS STORY
BUSTER BROWN BELTS
BUSTER BROWN
BUSTER BROWN'S PRANKS
BUSTER BROWN CHOCOLATE
BUSTER'S OWN GAME
THE BUSTER BROWN TOY DOG
BUSTER BROWN TOOTH BRUSHES
BUSTER BROWN'S MADORA COLORED MADORA
BUSTER BROWN
1
MERRY CHRISTMAS BUSTER HERE'S YOUR BUSTER BROWN CHINA BREAKFAST SET
1
MERRY CHRISTMAS BUSTER HERE ARE SOME BUSTER BROWN BOOKS FOR YOU
2
MERRY CHRISTMAS BUSTER HERE ARE SOME BUSTER BROWN GAMES FOR YOU
3
MERRY CHRISTMAS BUSTER HERE'S A NEW BUSTER BROWN SUIT FOR YOU
4
MERRY CHRISTMAS BUSTER HERE'S A BUSTER BROWN SLED FOR YOU
BUSTER
5
MERRY CHRISTMAS BUSTER HERE'S SOME BUSTER BROWN STOCKINGS FOR YOU
BUSTER BROWN STOCKINGS
6
MERRY CHRISTMAS BUSTER HERE'S A BUSTER BROWN CAMERA FOR YOU & TIGE
BUSTER BROWN CAMERA
12
NERVOUS PROSTRATION HOSPITAL
STOP BUSTER, AND SEE THE BUSTER BROWN COLLAR THEY GAVE ME
COPYRIGHT, 1905, BY THE NEW YORK HERALD CO.)
8
I HOPE SHE LIKED THE PRESENT I TO HER
RE-SOLVED:
THAT EVEN THOUGH THE LION IS THE KING OF BEASTS HE CAN BE RULED BY KINDNESS. SO CAN MOST ANYBODY, BECAUSE 'AS YOU DO UNTO OTHERS, THEY WILL DO UNTO YOU'. WHEN YOU LOSE YOUR TEMPER THE OTHER MAN WILL, TOO, UNLESS HE IS ONE OF THE WISE ONES. THE FELLOW WHO CAN HOLD HIS TEMPER, IS THE MASTER OF ANKE A QUARREL. AND THRE'S MIGIT'T FEW THINGS WORTH FIGHTING ABOUT. THE MEN WHO ARE ALWAYS LOSING, THEIR TEMPE S ARE FILLING OUR MAD-HOUSES AND HOSPITALS—EXTREME ANGER BREAKS US DOWN.
LIONS ARE NOTHING

Fig. 3.1
C.E. Vandersloot, *Yellow Kids On Parade*, [sheet music] (Williamsport, Penn.: Fisk, Achenbach & Co., 1896), front cover.

RESPECTFULLY DEDICATED TO
THE NEW YORK SUNDAY WORLD
We are here by Permission of the NEW YORK SUNDAY WORLD
YELLOW KIDS ON PARADE.
SAY! IM DE SWIPIST KID IN DE Alley. O NO, WE ANT DOIN A TING
HURAH FUR DE YELLOW KIDS KLUB FROM HOGANS ALLEY.
DE PEPLE DU SA IM DE BEST SINGER IN HOGANS ALLY
WE AR GOIN TO HAV A DANC AFTER DE PARAD. COM WUN AND AL. ADMISHUN FRE. DE "YELLOW KIDS ON PARAD" IS DE FUST NUMBER ON DE PROGRAM.
IM DE RANE MAKER.
TWO-STEP
GIT ONTO DE DUDE; IF DE GALS SE HIM LIZ WONT BE IN IT.
LOOK OUT OR YOU'L GIT WET
DIS MUSIK WAS RIT SPECHLY FUR US HOGAN'S ALLY KIDS AND ITS OUT O' CITE. "DE PROF OF DE PUDIN IS IN DE EATIN." SHAKSPEER.
BY
C·E·VANDERSLOOT·
PIANO SOLO. .50
ORCHESTRA. 10 Parts. .60
ORCHESTRA. 14 Parts. .80
FULL ORCHESTRA. 1.00
PIANO ACCOMPANIMENT Part. .15
MILITARY BAND. .50
PUBLISHED BY
FISK, ACHENBACH & CO.
Williamsport, Penna.

Fig. 3.2
F.C. Shardlow, *Dance of the Hogans Alley Kid*, [sheet music] (Minneapolis: W.J. Dyer & Bro., 1897), front cover.

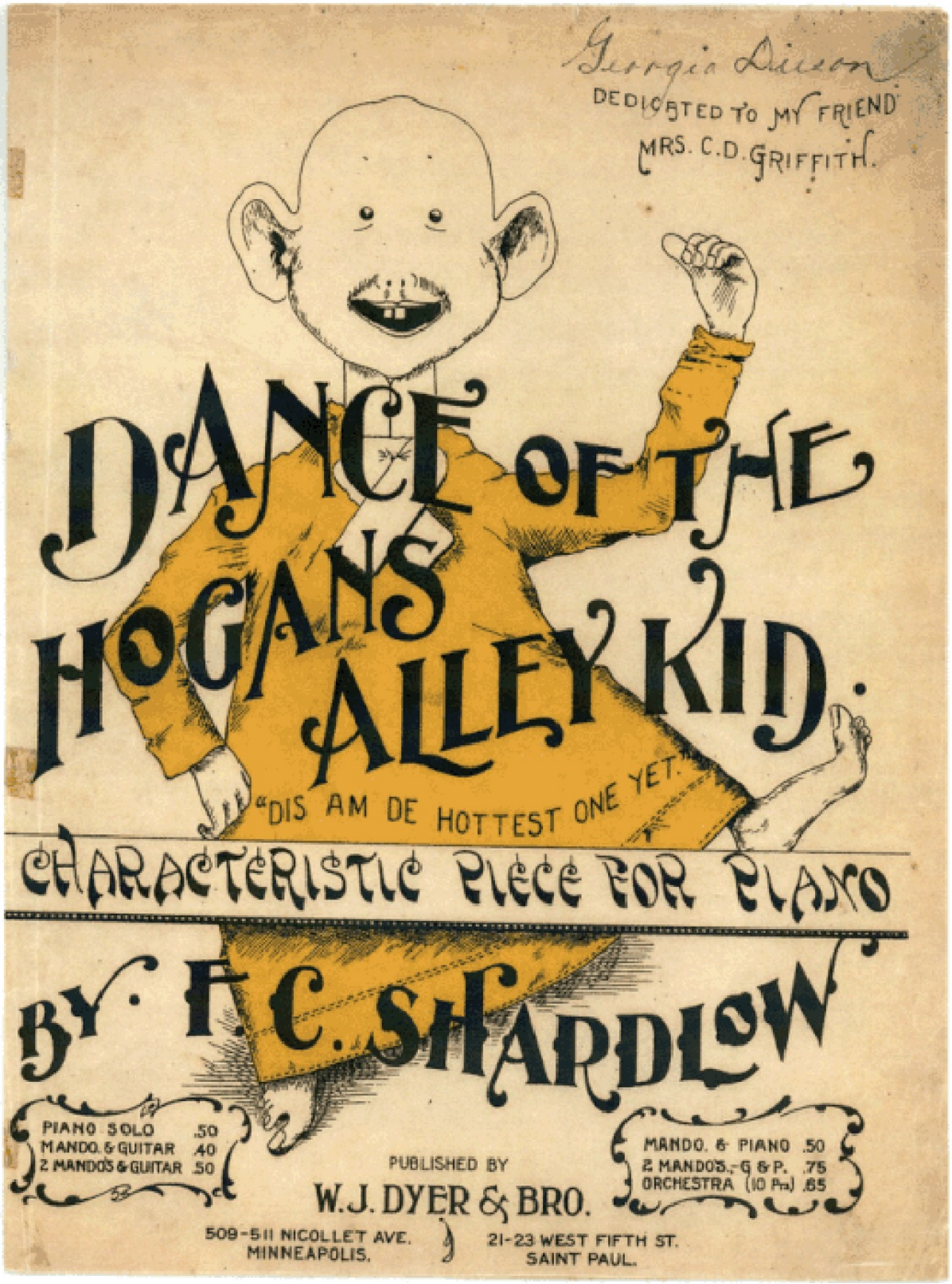


Fig. 3.3
Happy Hooligan sheet music, *Chicago American*, April 6, 1902, Music Supplement.

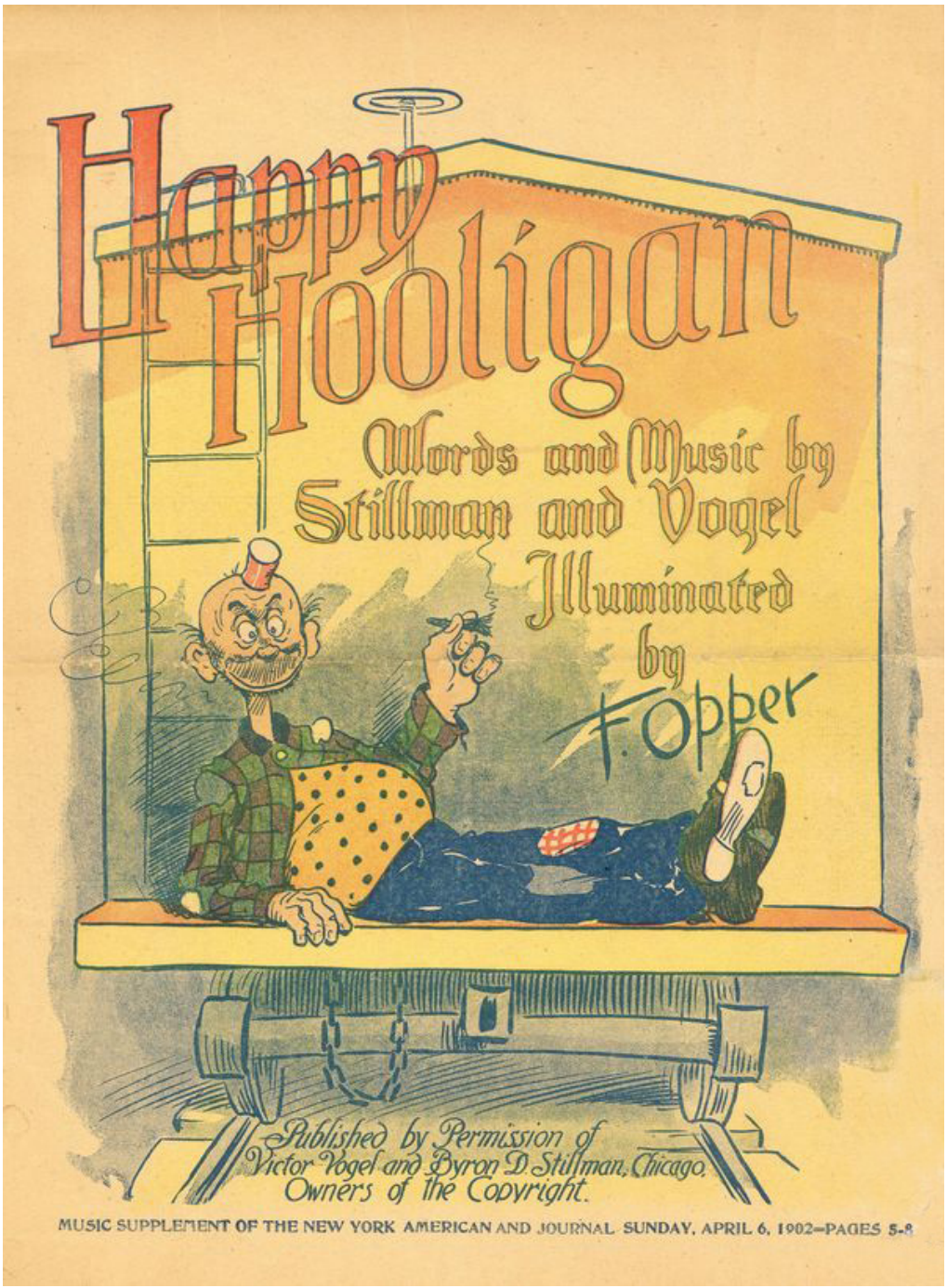

Happy Hooligan
Words and Music by
Stillman and Vogel
Illuminated by
F. Opper
Published by Permission of
Victor Vogel and Byron D. Stillman, Chicago.
Owners of the Copyright.
MUSIC SUPPLEMENT OF THE NEW YORK AMERICAN AND JOURNAL SUNDAY, APRIL 6, 1902—PAGES 5-8

Fig. 3.4
Jean C. Havez and Louis Silvers, *One Summer's Day*, [sheet music] (New York: Jerome H. Remick Co., 1914), front cover.

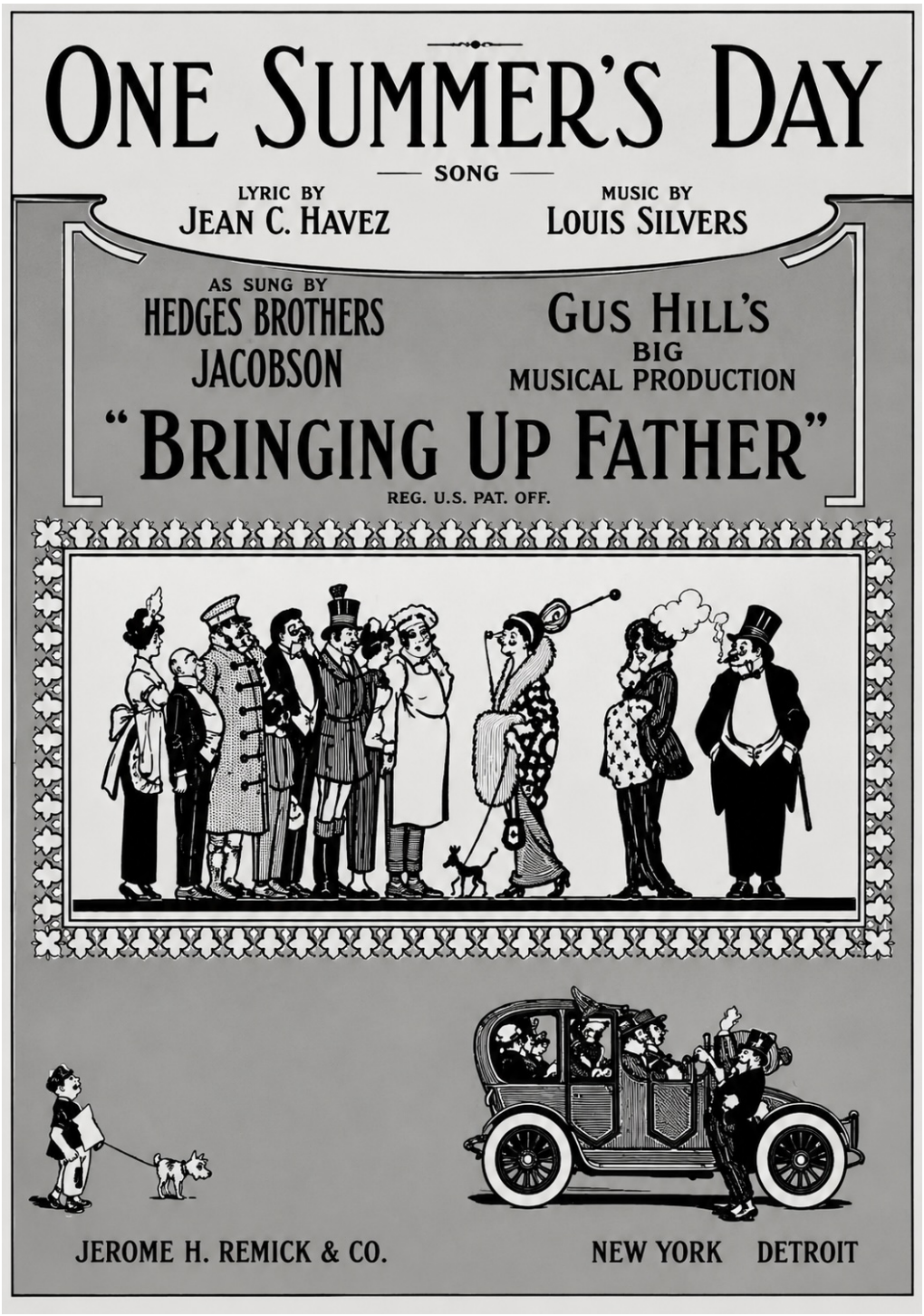


Fig. 3.5
Rinso advertisement, *Chicago Tribune*, June 14, 1929, p. 40.

HELLO! MY, WHAT A NICE SNOWY WASH. I'LL BET YOU USE RINSO
FOR YEARS! ITS THICK SUDS ARE WONDERFUL IN OUR HARD WATER
I USE RINSO FOR DISHES, TOO
DOESN'T THE GREASE GO LIKE MAGIC IN ITS CREAMY SUDS!
HAVE YOU EVER TRIED RINSO FOR TUBS AND BASINS?
YES—IT MAKES THEM SHINE! RINSO MAKES ALL CLEANING EASIER
AND
(Thousands write us letters like this)
"Rinso makes washday easy," says Mrs. E. R. Bennett, Fulton St., Chicago
"Rinso makes such an easy thing of washday. All I do is soak the clothes in those rich, lasting Rinso suds. I don't have to scrub or boil a thing, they're so beautifully white and sweet.
"Rinso is fine for dishes and general cleaning. A little Rinso certainly does an awful lot of work."
MRS. E. R. BENNETT,
5607 Fulton St., Chicago, Ill.
Rinso for your washer!
The makers of 36 leading washing machines say, "Use Rinso for safety, and for whiter washes!" No matter how hard the water, Rinso suds are thick, creamy and lasting. Dirt loosens, floats off. Makes tub washing so easy!
One cupful of this granulated hard-water soap gives more suds than two cupfuls of lightweight soaps—it's so compact. Get the BIG package.
Guaranteed by the makers of LUX—Lever Brothers Co., Cambridge, Mass.
THE GRANULATED HARD-WATER SOAP
Rinso
in tub or washer
whiter, brighter clothes
...no hard work

Fig. 3.6
Lifebuoy advertisement, *Chicago Tribune*, June 18, 1929, p. 26

TOM ADORED MARIAN— BUT HE COULDN'T SEEM TO WIN HER
SHE IGNORED HIM. DANCED WITH OTHER MEN
"WHY WON'T YOU TELL ME WHAT'S WRONG?" HE BEGGED HER IN VAIN
THEN ONE DAY HE SAW A NEWSPAPER AD
She liked him at first but B.O. spoiled everything
HE TOOK THE TIP CHANGED TO LIFEBUOY
"B.O." ISN'T HURTING TOM NOW— HE'S ENGAGED TO MARIAN
Life
Prevent "B. O." (Body Odor)
—by keeping perspiration odorless
WHY wait till people shun us? Why not stop "B. O." before the damage is done?
We all feel safe, of course. But—we can't tell when we offend. We become insensitive to ever-present odors. Perspiration is always unpleasant—*and unavoidable.* Pores give off as much as a quart of odor-causing waste daily.
Take no chances. Adopt Lifebuoy, the bath soap of millions. Mild, antiseptic, its purifying lather prevents "B. O." You feel gloriously clean.
Lifebuoy's pleasant, *extra-clean* scent, which vanishes as you rinse, tells you it purifies.
Try Lifebuoy Free
To try this delightful toilet soap without cost, just send us your name and address. By return mail, you will receive two full-size cakes of Lifebuoy free. Write today to Lever Brothers Co., Dept. L85, Cambridge, Mass.
Lifebuoy
HEALTH SOAP
stops body odor

Fig. 3.7
Rinso advertisement, *Ladies' Home Journal*, September 1930, p. 97.

September, 1930
LADIES' HOME JOURNAL
97
YOU BOUGHT A WASHER LIKE MINE LAST WEEK, DIDN'T YOU?
YES, AND IT'S GREAT! BUT SOMEHOW I DON'T GET MY WASH AS WHITE AS YOU DO, LIL
YOU'LL NEVER COMPLAIN ABOUT WHITENESS IF YOU USE RINSO IT GETS CLOTHES SNOWY
LET'S STOP IN HERE— I'LL TAKE SOME HOME WITH ME
NEXT WASHDAY
LIL, YOU'RE RIGHT ABOUT RINSO. YOU OUGHT TO SEE MY WASH— BRIGHT AND FRESH AS NEW!
USE RINSO FOR DISHES, TOO. IT'S GREAT
"How gloriously white this safe soap washes clothes!"
AND
say women all over the country
"Rinso is the only soap for me!" says Mrs. O. V. Hoffman of Cincinnati. "It gets my wash so beautifully white and clean."
"I can't *imagine* using anything but Rinso in my washer," writes Mrs. R. J. Coombs of Tulsa, Okla. "It whips into rich, safe suds so quickly."
Thousands have written to tell us how much whiter Rinso washes clothes. No wonder the makers of 38 famous washing machines recommend it!
So economical, too. Cup for cup, Rinso gives twice as much suds as lightweight, puffed-up soaps. Lively, *lasting* suds . . . even in hardest water. Rinso is all you ever need for the family wash—no bar soaps, chips, powders or softeners.
For tub washing, too . . . *saves scrubbing!*
Rinso soaks clothes whiter than they can be scrubbed.
"I don't tire myself scrubbing or boiling any more," says Mrs. J. J. Gladney of Waterbury, Conn.
Get the BIG package of Rinso. You'll like it for dishes, too—pots and pans—floors, walls, *all cleaning*.
Guaranteed by the makers of LUX—*Lever Brothers Co., Cambridge, Mass.*
The makers of 38 leading washers recommend Rinso
Millions use Rinso for whiter washes in tub or machine
Rinso
2 SIZES most women buy the large package
Millions use Rinso for dishes, floors and all cleaning

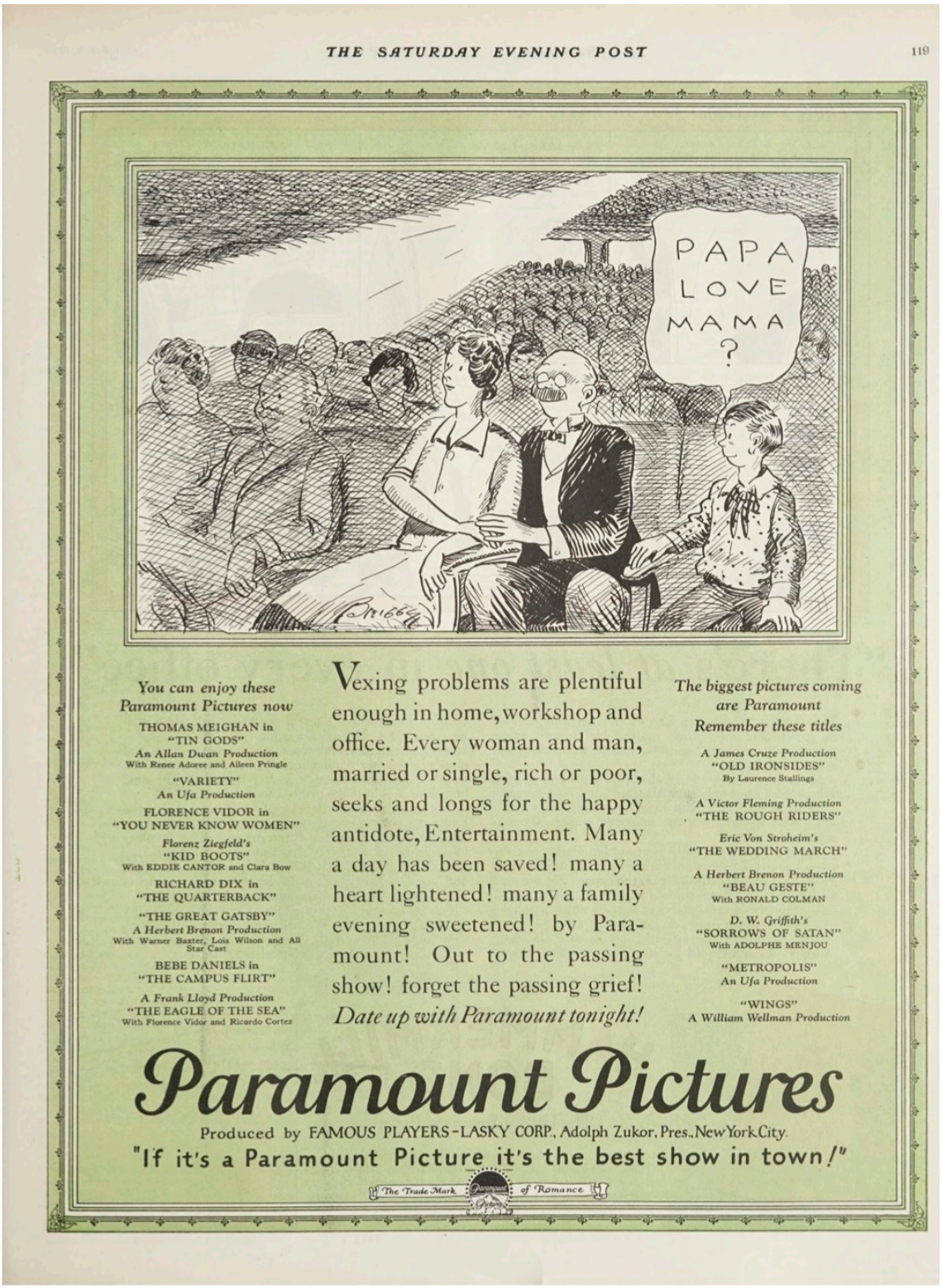
Fig. 3.8
Grape-Nuts advertisement, *New York American*, May 17, 1931, Comics Section.

SUBURBAN-JOE
An Advertisement of General Foods Corporation
COME ON – GET UP OR ARE YOU GOING TO THE OFFICE IN YOUR NIGHT SHIRT? IT'S QUARTER OF EIGHT!
OH BOY! WHY ISN'T THIS CHRISTMAS! AM I LOW! WONDER HOW A NERVOUS BREAK-DOWN STARTS
LOOK AT THAT TONGUE – FUZZY AS AN ESQUIMO'S VEST! HEY FLO – POUR ME A CUP OF COFFEE TO COOL WILL YOU?
AREN'T YOU GOING TO EAT THOSE EGGS AFTER I FIXED THEM FOR YOU?
NOT UNLESS YOU PUT THEM IN A PAPER BAG SO I CAN EAT THEM ON THE TRAIN – I GOT FOUR MINUTES TO MAKE THE 8:15 AND THE WAY I FEEL I'M NOT KID FLEET-FOOT – I FEEL AWFUL
HELLO JOE – HOW'S A BOY?
NOT SO HOT ED – NOT SO HOT – HAVEN'T GOT A FRIEND IN THE UNDERTAKING BUSINESS HAVE YOU?
SIGN HERE MR. GOOF
ALL RIGHT – I'M TOO WEAK TO ARGUE
THAT SETTLES IT – ANY TIME I LET A BOOK AGENT SELL ME A LAYOUT LIKE THAT I'M SLIPPING – GET ME THE NAME OF THAT SPECIALIST THE BOSS GOES TO – I'M GOING TO GIVE MYSELF UP
IT'S OR. FIXEM RIGHT IN THIS BUILDING MR. GOOF
SAY DOC – WHAT I GOT IS NO FOUR-LETTER WORD. NO APPETITE – NO PEP – LOSS OF MEMORY – SLEEPING SICKNESS. MAYBE YOU BETTER CALL IN THE BOYS AND HOLD A CONSULTATION
SOUNDS PRETTY BAD
THINK YOU CAN PULL ME THROUGH DOC? WHAT HAVE I GOT?
I'M AFRAID YOU ARE SUFFERING FROM A MINIMUM INTAKE OF INDISPENSABLE NUTRITIONAL ELEMENTS
BEATS ME THAT THIS FANCY DOCTOR WOULD TELL ME THIS STUFF ABOUT MY LACKING ELEPHANTS AND NOT TELL ME TO KNOCK OFF WORK
IS THIS ALL HE GAVE YOU? TWO TABLESPOONFULS AT BREAKFAST WITH WHOLE MILK OR CREAM
SIX WEEKS LATER
WHOOPEE – THAT WONDERFUL-TASTING STUFF DOC GAVE ME SURE PACKS A WALLOP. THAT'S THE THIRD BOOK AGENT I'VE PERSONALLY THROWN OUT THIS MORNING – AND GRABBING THE 8:15 IS A WALK-AWAY. THINK I'LL STEP AROUND AND TELL THE DOC HOW GOOD HE IS
WELL DOC! YOU SURE FIXED ME UP IN GREAT SHAPE – GUESS MINE WAS A TOUGH CASE – BUT THAT MEDICINE WAS THE NUTS ALL RIGHT
THAT'S JUST WHAT IT WAS – GRAPE-NUTS TO BE EXACT
THE SAME THING THAT AILED SUBURBAN JOE AILS A LOT OF OTHER OFFICE WORKERS. TRYING TO START THE DAY'S WORK ON A SKIMPY, POORLY-BALANCED BREAKFAST THAT WOULDN'T NOURISH A JAY BIRD. GRAPE-NUTS SERVED WITH WHOLE MILK OR CREAM, SHOULD BE REGULARLY ON YOUR BREAKFAST TABLE. THIS ONE DELICIOUS DISH GIVES YOU MORE VARIED NOURISHMENT THAN MANY A HEARTY MEAL!
© 1931, G.F. CORP.
GET GRAPE-NUTS FROM YOUR GROCER, OR IF YOU PREFER, FILL OUT AND MAIL IN THE COUPON.
General Foods, Battle Creek, Mich.
Please send me free sample of Grape-Nuts, and its Booklet, "Happier Days from Better Breakfasts."
Name
Street
Town
State

Fig. 3.9
Wrigley's advertisement, *New York American*, September 19, 1926, Comics Section.

Everybody's Doing It
Advertisement.
WHEN ALL'S SAID AN' DONE WRIGLEY'S P.K. CHEWING GUM DOES GO WELL AFTER CORNED BEEF AN' CABBAGE!
WRIGLEY'S
BARON-WILL YOU HAVE SOME WRIGLEY'S P.K. CHEWING SWEET?
THANKS-I ALWAYS TAKE IT AFTER MY MEALS!
I VUNDER IF WRIGLEY'S P.K. GUM MAKES A GOOD ANTENNA FOR A RADIO?
I NEFER BROADCAST MITOUT IT!
DIDN'T I TELL YOU NOT TO GIVE SPARKY ANYTHING TO EAT?
HE AIN'T EATIN', MISTAH GOOGLE-HE AM CHEWIN' WRIGLEY'S P.K. GUM! DAT'S GOOD FO' HIM
SPARK PLUG
WE WANT SOME
WRIGLEY'S P.K.
CHEWING GUM!
YOUSE HAVE SOITNLY GOT GOOD TASTE! HERE'S FIVE CENTS FOR YOUSE!
F. OPPER
HE LIKES THE ODOR OF THAT WRIGLEY'S P.K. YOU'RE CHEWING!
WELL, WHEN HE HAS MORE TEETH I'LL GET HIM SOME TO CHEW FOR HIMSELF!
JIMMY MURPHY
The Delicious Wrigley's P.K. Chewing Sweet ~ in its NEW HANDY PACK!
3 packs 5¢
CHEW IT AFTER EVERY MEAL-SEE HOW

Fig. 3.10
Paramount Pictures advertisement, *Saturday Evening Post*, October 9, 1926, p. 119.



THE SATURDAY EVENING POST 119

PAPA LOVE MAMA ?

You can enjoy these Paramount Pictures now

THOMAS MEIGHAN in "TIN GODS"
An Allan Dwan Production
With Renee Adoree and Aileen Pringle

"VARIETY"
An Ufa Production

FLORENCE VIDOR in "YOU NEVER KNOW WOMEN"

Florenz Ziegfeld's
"KID BOOTS"
With EDDIE CANTOR and Clara Bow

RICHARD DIX in "THE QUARTERBACK"

"THE GREAT GATSBY"
A Herbert Brenon Production
With Warner Baxter, Lois Wilson and All Star Cast

BEBE DANIELS in "THE CAMPUS FLIRT"

A Frank Lloyd Production
"THE EAGLE OF THE SEA"
With Florence Vidor and Ricardo Cortez

Vexing problems are plentiful enough in home, workshop and office. Every woman and man, married or single, rich or poor, seeks and longs for the happy antidote, Entertainment. Many a day has been saved! many a heart lightened! many a family evening sweetened! by Paramount! Out to the passing show! forget the passing grief! *Date up with Paramount tonight!*

The biggest pictures coming are Paramount Remember these titles

A James Cruze Production
"OLD IRONSIDES"
By Laurence Stallings

A Victor Fleming Production
"THE ROUGH RIDERS"

Eric Von Stroheim's
"THE WEDDING MARCH"

A Herbert Brenon Production
"BEAU GESTE"
With RONALD COLMAN

D. W. Griffith's
"SORROWS OF SATAN"
With ADOLPHE MENJOU

"METROPOLIS"
An Ufa Production

"WINGS"
A William Wellman Production

Paramount Pictures

Produced by FAMOUS PLAYERS-LASKY CORP., Adolph Zukor, Pres., New York City.

"If it's a Paramount Picture it's the best show in town!"

The Trade Mark of Romance

Fig. 3.11
Keds advertisement, *Saturday Evening Post*, September 7, 1929, p. 59.

FOLLOW THE LEADER
IS THAT THE TOUGHEST STUNT YOU CAN DO?
FOLLOW THE LEADER!— MEMBER I'VE GOT KEDS ON
SO HAVE I—
ME TOO— WHAT A CINCH!
SAME HERE— WATCH ME GO!
C'MON! SHOW US SUMPIN
SAY, I CAN JUMP THAT LEFT HANDED
GEE-LOOK IT THAT HIGH DIVE
OH BABY! ME COULDN'T DO THAT WITHOUT KEDS
I GIVE UP!

Self starters

for your good athletic engine!

Keds "Gladiator"

A medium price, sturdy shoe for all-round use. Patented "Feltex" insole keeps the foot cool and comfortable. Reinforced toe gives extra protection at point of hardest service. Special anti-skid sole, and Keds' cool canvas upper.

Keds "Big Leaguer"

Just as the name implies—a Big Leaguer sports shoe for hard-playing boys. Special safety-sole lets you take turns on one foot. Tough tan toe strip protects against scuffing. "Feltex" insole. Eyelets that won't pull out. A Big Time Shoe in every respect.

Quick pick-up! More speed on the straight-away! More power in the pinches! Sounds like an ad for an automobile, but it isn't! It's an action-picture of *Keds*—those light, fleet, tough, springy sports and play shoes that give your good athletic engine a head-start to victory.

Keds are more than ordinary "sneakers." Keds are specially designed rubber-soled, canvas-topped *shoes*. The leading coaches endorse them because Keds' specially cushioned safety-soles grip the smoothest surfaces and absorb the roughest shocks. Keds allow you to forget your feet, and put all your power into the game.

Keds offer you the most complete line of models, with a pair for every indoor sport and outdoor activity, and are made by the world's largest specialists in canvas, rubber-soled footwear. You will find Keds in the best shoe stores in town—at all prices, too, from $1.00, $1.25, $1.50, $1.75 up to $4.00.

Keds—Keds—Keds—Look for that name stamped on all genuine Keds.

Write for our new free booklet containing all kinds of information on games, sports, camping, hunting suggestions and dozens of other interesting subjects. Dept. KS-99, 1790 Broadway, New York City.

United States Rubber Company

Trade Mark

Makers of "U. S." Raynster raincoats, "U. S." Giant Chain bicycle tires, "U. S." Spring-step heels, as well as

Keds

REG. U.S. PAT. OFF.

The more you pay, the more you get—but full value whatever you spend.

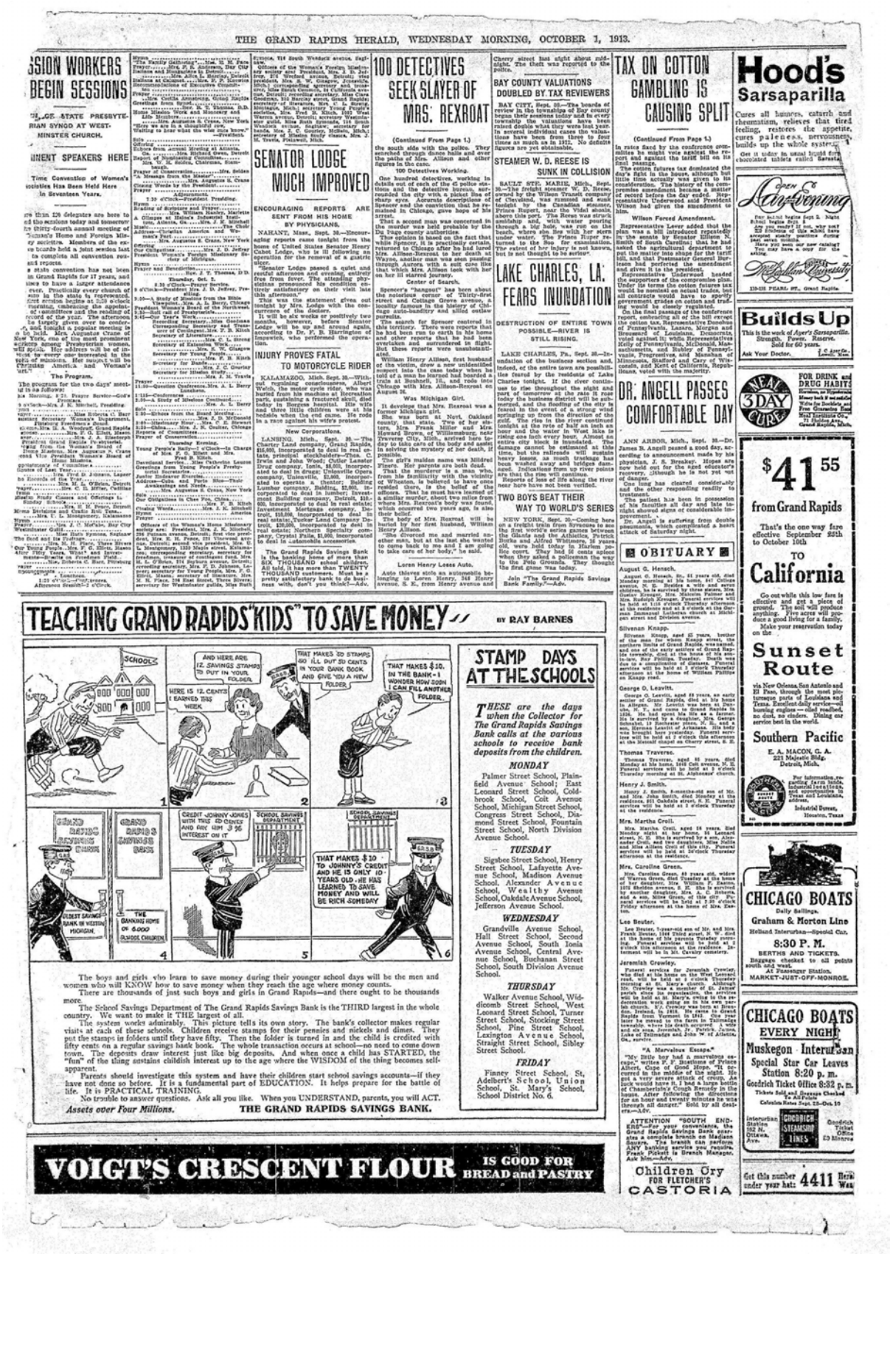
Keds "Mercury"

The winner in the popular-price field and a wonderful shoe for the money. Tough, amber-colored sole. Black athletic trimmings and ankle patch. Nickel eyelets. "Feltex" insole. If you're looking for an exceptional value at the price, ask your dealer to show you "Mercury."

Keds "Conquest"

Made with the popular crepe sole, famous for wear. A special toe cap reinforcement that will let you scuff to your heart's content. "Feltex" insole.

Fig. 3.12
Grand Rapids Savings Bank advertisement, *Grand Rapids Herald*, October 1, 1913, p. 2.



THE GRAND RAPIDS HERALD, WEDNESDAY MORNING, OCTOBER 1, 1913.

SSION WORKERS BEGIN SESSIONS

...GE STATE PRESBYTE-RIAN SYNOD AT WEST-MINSTER CHURCH.

INENT SPEAKERS HERE

Time Convention of Women's ...ociaties Has Been Held Here in Seventeen Years.

...re than 126 delegates are here to ...d the sessions today and tomorrow ...e thirty-fourth annual meeting of ...Woman's Home and Foreign Mis-...ry societies. Members of the ex-...ve boards held a joint session last ...ht to complete all convention rou-...and reports.

...e state convention has not been ...n Grand Rapids for 17 years, and ...ings to have a larger attendance ever. Practically every church of ...ate in the state is represented. ...first session begins at 9:30 o'clock ...rning, embracing the appoint-...of committees and the reading of ...ord of the year. The afternoon ...be largely given over to confer-..., and tonight a popular meeting is ...o be held. Mrs. Augustus Crane of ...New York, one of the most prominent ...kers among Presbyterian women, ...ll speak. Her address will be of in-...st to every one interested in the ...rk of missions. Her subject will be ...Christian America and Woman's ...rk."

The Program.

The program for the two days' meet-...g is as follows:

...e Morning, 8:30, Prayer Service—God's ...Presence.

...o'clock—Mrs. J. K. Mitchell, Presiding. ...ion .....

...ver .....Miss Roberta C. Barr ...ssionary Secretary Woman's Department, ...Pittsburg Presbyterian Board. ...o'clock—Mrs. A. A. Woodruff, Grand Rapids ...ecutive .....Mrs. F. G. Elliott, Detroit ...ssionary Education .....Mrs. J. D. Mitchell ...Presiding Grand Rapids Presbyterial ...orting from the Woman's Board of ...Home Missions, Miss Augusta S. Crane ...onal Vice President Woman's Board of ...Home Missions ...pointments of Committees ...tions of Last Year.....Mrs. Fred D. Johnson, Lapeer ...ss Hours of Work.....Mrs. O'Brien, Detroit ...yer.....Mrs. C. D. Miller, Cadillac ...from .....Mrs. ...ssion Study Courses and Offerings to ...Sunday School.....Mrs. H. H. Pence, Detroit ...Home Missions and Church Erection.....Mrs. C. L. Montgomery, Kalamazoo ...Mrs. C. L. Montgomery, Kalamazoo ...Prayer .....Mrs. J. D. McNair, Bay City ...Westminster Guild.....Miss Ruth Symons, England ...The Need and Its Challenge.....Mrs. H. H. Pierce, Three Rivers ...Our Young People...Mrs. F. G. Elliott, Mason ...After Thirty Years, What? and Investments—Results on Freedmen Field.....Mrs. Roberta C. Barr, Pittsburg ...prayer .....

...Thursday.

1:30 o'Clock—Conferences.

Afternoon Session—2 o'Clock.

Hymn .....
"The Family Gathering".....Mrs. M. M. Pain
Prayer.....Mrs. P. C. Anderson, Bay City
Business and Membership Reports.....Mrs. J. M. Beardsley, Detroit
Business and Church .....Mrs. F. P. Sawtelle
Recommendations of Executive Committee
...ion .....
Prayer .....
...Mrs. Curtis Armstrong, Going Rapids
Greetings from Synod.....
Home Missionary Work and Missionary and ...Life Members.....
...Mrs. Augustus S. Crane, New York
"Here we are in a thoughtful row,
Waiting to hear what the wise ones know."
—Proverbs.
Solo .....
Offering .....
Reports from ...Mrs. Richard Owen, Detroit
Report of Nominating Committee.....
...Mrs. W. H. Holden, Chairman, Saginaw
Prayer of Consecration.....Mrs. Holden
"A Message from the Master".....
...Mrs. Augustus S. Crane
Closing Words by the President.....
Prayer .....
Adjournment.

7:30 o'Clock—President Presiding.

Hymn .....
Reading of Scripture and Prayer.....
...Mrs. William Hawley, Marietta
A Glimpse at Maine's Industrial Institutions, Atlanta, Ga.....Mrs. J. E. Mitchell
Music.....The Choir
Address—Christian America and Woman's Part.....
...Mrs. S. Crane, New York
Offering Mrs. .....
Our Obligations.....Mrs. J. D. Jeffrey
President's Word.....Miss Marilyn Missionary Society of Michigan.
Hymn .....
Prayer and Benediction.....
...Rev. J. T. Thoms, D.D.

Thursday, Oct. 2.

8:30 o'Clock—Prayer Service.

9 o'Clock—President Mrs. J. D. Jeffrey, Presiding.

9:20—A Study of Missions from the Bible Standpoint.....Mrs. A. L. Barry, Chicago
Devotional Woman's Board of the Northwest.
1:35—Roll Call of Presbyteries.....
2:45—Our Year's Work.....Mrs. Goodman
Recording Secretary...Miss Goodman
Corresponding Secretary and Treasurer of Contingent..Mrs. F. D. Hitch
Secretary of Literature...Mrs. F. D. Hitch
...Mrs. ...Strong
Secretary of Young Work.....Mrs. E. W. Glasgow
Secretary for Young People.....
...Mrs. F. H. Hitch
Secretary for Bands.....
...Mrs. J. M. Travis
Secretary for Mission Study.....
...Mrs. J. M. Travis
Prayer .....
11:30—Question Conference.....Mrs. A. L. Barry
Luncheon.
1:15—Conferences .....
2:30—A Study of Missions Continued.....
...Mrs. A. L. Barry
Solo .....
1:30—Echoes from the Board Meeting.....
...Mrs. F. D. Hitch
2:00—Missionary Hour...Mrs. J. E. Stewart
2:20—Question Box...Mrs. J. E. Coulter, Chicago
Reports of Committees.....
Prayer of Consecration.....

Thursday Evening.

Young People's Rally—Mrs. ...Chairman
of Mrs. Fred B. Hitch and Mrs. ...
Fred B. Hitch.
Devotional Service...Miss Victoria Lauzon
Greetings from Young People's Presbyterial Secretaries.....
Junior Endeavor Exercises.....
Address—Cuba and Porto Rico—Their Awakenings and Needs.....
...Mrs. S. Crane, New York
Solo .....
Offering .....
Our Obligations.....Mrs. Chas. ...
Closing Words.....Mrs. J. K. Mitchell
Hymn .....America
Prayer .....

Officers of the Missionary ...Auxiliary society are: President, Mrs. J. K. Mitchell, 256 Putnam avenue, Detroit; first vice president, Mrs. H. H. Pence, 231 Vinewood avenue, Detroit; second vice president, Mrs. C. L. Montgomery, 1333 Maple street, Kalamazoo; corresponding secretary, Mrs. ...Freeman, treasurer of contingent fund, Mrs. F. D. Hitch, 1333 Maple street, Kalamazoo; recording secretary, Mrs. F. D. Johnson, Lapeer; secretary for Young People, Mrs. F. G. Elliott, Mason; secretary of literature, Mrs. M. H. Place, 236 East Street, Three Rivers; secretary for Westminster guilds, Miss Ruth Symons, England; secretary for Sunday schools, Mrs. H. H. Pence, 231 Vinewood avenue, Detroit; secretary for Home Missionary Work and Missionary and Life Members, ...; secretary for Foreign Missionary Work and Missionary and Life Members, ...; secretary for Mission Study Classes and Offerings to Sunday Schools, ...; secretary for Bands, Mrs. J. M. Travis, Portland, Mich.

SENATOR LODGE MUCH IMPROVED

ENCOURAGING REPORTS ARE SENT FROM HIS HOME AT PHYSIOLOGY.

NAHANT, Mass., Sept. 30.—Encouraging reports came tonight from the home of United States Senator Henry Cabot Lodge, who is ill following an operation for the removal of a gastric ulcer.

"Senator Lodge passed a quiet and restful afternoon and evening, entirely free from fever. The attending physicians pronounced his condition entirely satisfactory on their visit late this afternoon."

This was the statement given out tonight by Mrs. Lodge with the concurrence of the doctors.

It will be six weeks or positively two months, however, before Senator Lodge will be up and around again, according to Dr. F. B. Harrington of Brigewick, who performed the operation.

INJURY PROVES FATAL TO MOTORCYCLE RIDER

KALAMAZOO, Mich. Sept. 30.—Without regaining consciousness, Albert Welch, the motor cycle rider, who was buried from his machine at Recreation park, sustaining a fractured skull, died today in Borgess hospital. His wife and three little children were at his bedside when the end came. He rode in a race against his wife's protest.

New Corporations.

LANSING, Mich., Sept. 30.—The Charter Land company, Grand Rapids, $15,000, incorporated to deal in real estate, principal stockholders—Thos. C. Irwin and John Wood; Cutler Leander Drug company, Ionia, $5,000, incorporated to deal in drugs; Unionville Opera company, Unionville, $2,000, incorporated to operate a theater; Building Lumber company, Belding, $2,000, incorporated to deal in lumber; Investment Building company, Detroit, $10,000, incorporated to deal in real estate; Investment Mortgage company, Detroit, $15,000, incorporated to deal in real estate; Tucker Land Company Detroit, $20,000, incorporated to deal in real estate; Northern Specialty company, Crystal Falls, $1,000, incorporated to deal in automobile accessories.

The Grand Rapids Savings Bank is the banking home of more than SIX THOUSAND school children. All told, it has more than TWENTY THOUSAND customers. Most is a pretty satisfactory bank to do business with, don't you think?—Adv.

100 DETECTIVES SEEK SLAYER OF MRS. REXROAT

(Continued From Page 1.)

the south side with the police. They searched through dozen halls and over the paths of Mrs. Allison and other figures in the case.

100 Detectives Working.

One hundred detectives, working in shifts out of each of the 45 police stations and the detective bureau, surrounded the city with a picket line of sharp eye. Accurate descriptions of Spencer and the conviction that he remained in Chicago, gave hope of his arrest.

That a second man was concerned in the murder was held probable by the Du Page county authorities.

The opinion is based on the fact that while Spencer, it is practically certain, returned to Chicago after he had lured Mrs. Allison-Rexroat to her death at Wayne, another man was seen passing through Aurora with a suit case like that which Mrs. Allison took with her on her ill starred journey.

Center of Search.

Spencer's "hangout" has been about the notorious corner of Thirty-first street and Cottage Grove avenue, a locality famous in the history of Chicago auto-banditry and allied outlaw pursuits.

The search for Spencer centered in this territory. There were reports that he had been run to earth in his home and other reports that he had been overtaken and surrendered to flight. But these reports were unsubstantiated.

William Henry Allison, first husband of the victim, drew a new unidentified suspect into the case today when he told of a man he learned had boarded a train at Bushnell, Ill., and rode into Chicago with Mrs. Allison-Rexroat on August 26.

Was Michigan Girl.

It develops that Mrs. Rexroat was a former Michigan girl.

She was born at Novi, Oakland county, that state. Two of her sisters, Mrs. Frank Miller and Mrs. Howard Brown, of Williamsburg, near Traverse City, Mich., arrived here today to take care of the body and assist in solving the mystery of her death, if possible.

The girl's maiden name was Mildred Finero. Her parents are both dead.

That the murderer is a man who, from his familiarity with the vicinity of Wheaton, is believed to have once resided there, is the belief of the officers. That he must have learned of a similar murder, about two miles from where Mrs. Rexroat's body was found, which occurred two years ago, is also their belief.

The body of Mrs. Rexroat will be buried by her first husband, William Henry Allison.

"She divorced me and married another man, but at the last she wanted to come back to me and I am going to take care of her body," he said.

Loren Henry Loses Auto.

Auto thieves stole an automobile belonging to Loren Henry, 348 Henry avenue, S. E., from Henry avenue and Cherry street last night about midnight. The theft was reported to the police.

BAY COUNTY VALUATIONS DOUBLED BY TAX REVIEWERS

BAY CITY, Sept. 30.—The boards of review in the townships of Bay county began their sessions today and in every township the valuations have been raised double what they were last year. In several individual cases the valuations have been from three to four times as much as in 1912. No definite figures are yet obtainable.

STEAMER W. D. REESE IS SUNK IN COLLISION

SAULT STE. MARIE, Mich., Sept. 30.—The freight steamer W. D. Reese, owned by the Wilson Transit company of Cleveland, was rammed and sunk tonight by the Canadian steamer, Prince Rupert, near the Vidal shoals, above the soo. The Reese was struck amidships and, with water pouring through a big hole, was run on the beach, where she now lies with her stern under water. The Prince Rupert returned to the Soo for examination. The extent of her injury is not known, but is not thought to be serious.

LAKE CHARLES, LA. FEARS INUNDATION

DESTRUCTION OF ENTIRE TOWN POSSIBLE—RIVER IS STILL RISING.

LAKE CHARLES, Pa., Sept. 30.—Inundation of the business section and, indeed, of the entire town are possibilities feared by the residents of Lake Charles tonight. If the river continues to rise throughout the night and part of tomorrow at the rate it rose today the business district will be submerged, and the flooding of the city is feared in the event of a strong wind springing up from the direction of the gulf. The rise in the river continued tonight at the rate of half an inch an hour and the water in West lake is rising one inch every hour. Almost an entire city block is inundated. The damage cannot be estimated at the time, but the railroads will sustain heavy losses, as much trackage has been washed away and bridges damaged. Inhabitants from up river points are that the rise will continue.

Reports of loss of life along the river near here have not been verified.

TWO BOYS BEAT THEIR WAY TO WORLD'S SERIES

NEW YORK, Sept. 30.—Coming here on a freight train from Syracuse to see the first world's series games between the Giants and the Athletics, Patrick Burke and Alfred Whitmore, 16 years old, were held today in Harlem police court. They had 10 cents apiece when they asked a policeman the way to the Polo Grounds. They thought the first game was today.

Join "The Grand Rapids Savings Bank Family."—Adv.

TAX ON COTTON GAMBLING IS CAUSING SPLIT

(Continued From Page 1.)

in rates faced by the conference committee last night vote against the report and against the tariff bill on its final passage.

The cotton futures tax dominated the day's fight in the house, although but little time actually was given to its consideration. The history of the compromise amendment became a matter of record before the day ended. Representative Underwood said President Wilson had given the amendment to him.

Wilson Forced Amendment.

Representative Lever added that the plan was all introduced repeatedly in the senate by Senator Ellison N. Smith of South Carolina; that he had asked the agricultural department to put the matter into shape for the tariff bill, and that Postmaster General Burleson had perfected the amendment and given it to the president.

Representative Underwood headed the supporters of the compromise plan. Under its terms the cotton futures tax would be nominal on actual trades, but prohibitive would have to apply government grades on cotton and trading would be closely regulated.

On the final passage of the conference report embracing all of the bill except the cotton tax, Representative Donohoe of Pennsylvania, Lazaro, Morgan and Broussard of Louisiana, Democrats, voted against it; while Representatives Kelly of Pennsylvania, McDonald, Massachusetts, and Rubley of Pennsylvania, Progressives, and Monahan of Minnesota, Stafford and Cary of Wisconsin, and Kent of California, Republicans, voted with the majority.

DR. ANGELL PASSES COMFORTABLE DAY

ANN ARBOR, Mich., Sept. 30.—Dr. James B. Angell passed a good day, according to announcement made by his physicians, J. R. Bradley. Hopes are now held out for the aged educator's recovery, although he is not yet out of danger.

One thing has cleared considerably and the other responding readily to treatment.

The patient has been in possession of his faculties all day and has taken considerable solid food.

Dr. Angell is suffering from double pneumonia, which complicated a heart attack of Saturday night.

OBITUARY

August G. Hensch.

August G. Hensch, Sr., 61 years old, died Monday morning at his home, 847 College avenue, S. E. Besides a wife and seven children, he is survived by three sisters, Mrs. Hattie Kroeger, Mrs. Minnie Palmer and Mrs. Rudolph Kroeger. Funeral services will be held at 9:30 o'clock Thursday afternoon at the residence and at 9 o'clock at the German Emanuel Lutheran church at Michigan street and Division avenue.

Silvenan Knapp.

Silvenan Knapp, aged 51 years, brother of the man for whom Knapp street, the northern limits of Grand Rapids, is named and one of the early settlers of Grand Rapids, died Monday at his home, 1034 Phillips, Bay Phillips, Tuesday. Death was due to a complication of diseases. Funeral service will be held at 2 o'clock Thursday afternoon at the home of William Phillips on Knapp road.

George O. Leavitt.

George O. Leavitt, aged 83 years, an early settler of Grand Rapids, died at his home in Allegan. Mr. Leavitt was born at Pawlet, N. Y., and came to Grand Rapids in 1836. He had spent his life as a farmer. He is survived by a daughter, Mrs. George Schenkel, 19 Rochester place, N. E., and a son, Herman Leavitt of Arkansas. His body was brought here yesterday. Funeral services will be held at 2 o'clock this afternoon at the Menzel chapel on Cherry street, S. E.

Thomas Traverse.

Thomas Traverse, aged 55 years, died Monday at his home, 1046 Coit avenue, N. E. Funeral services will be held at 9 o'clock Thursday morning at St. Alphonsus' church.

Henry J. Smith.

Henry J. Smith, 8-months-old son of Mr. and Mrs. John Smith, died Monday at the residence, 241 Oakdale street, S. E. Funeral services will be held at 2 o'clock Thursday at the residence.

Mrs. Martha Creil.

Mrs. Martha Creil, aged 56 years, died Monday night at her home, 56 Lenard street, N. E. She is survived by a son, Alexander Creil, and two daughters, Miss Nellie and Miss Aileen Creil of this city. Funeral services will be held at 10 o'clock Thursday afternoon at the residence.

Mrs. Caroline Green.

Mrs. Caroline Green, 83 years old, widow of Warren Green, died Tuesday at the home of her daughter, Mrs. William F. Easton, 1071 Sheldon avenue, S. E. She is survived by another daughter, Mrs. Ella Colburn, of Ionia, and a son, Charles Green, of Alma. Funeral services will be held at 2:30 o'clock Friday afternoon at the home of Mrs. Easton.

Leo Beuter.

Leo Beuter, 7-year-old son of Mr. and Mrs. Frank Beuter, 1544 Third street, N. E., died at the home of parents Tuesday night. Funeral services will be held at 9 o'clock Thursday morning at St. Mary's church. Although Mr. Crowley was a member of St. James' parish since its organization, the services will be held at St. Mary's, owing to the redecoration work going on in his own parish church. Mr. Crowley was born at Kenmare, Ireland, in 1841. He came to Grand Rapids in 1866 and for 47 years in this city. He was married to Miss Ann Jeremiah, a Parish native of Tallmadge and John W. of Atlanta, Ga., survive.

"A Marvelous Escape."

"My little boy had a marvelous escape," writes R. F. Bentimore of Prince Albert, Cape of Good Hope, "It occurred in the middle of the night. He got a very severe attack of croup. As luck would have it, I had a large bottle of Chamberlain's Cough Remedy in the house. After following the directions for an hour and twenty minutes he was through all danger." Sold by all dealers.—Adv.

ATTENTION "SOUTH END-ERS"—For your convenience, the Grand Rapids Savings Bank operates a complete branch on Madison Square. The branch can perform ANY banking service you require. Frank Pickell is Branch Manager. Ask him.—Adv.

Children Cry
FOR FLETCHER'S
CASTORIA

Hood's Sarsaparilla

Cures all humors, catarrh and rheumatism, relieves that tired feeling, restores the appetite, cures paleness, nervousness, builds up the whole system.

Get it today in usual liquid form or chocolated tablets called Sarsatabs.

Open Evenings

Pay Roll begins Sept 2. Night School begins Sept 8.

Are you ready? If not, why not? 25 per cent of the time spent in school is lost. Why not accept advice of those who have seen results.

Have you seen our new catalog? You may have a copy for the asking.

Grand Rapids Business University

119-121 PEARL ST., Grand Rapids.

Builds Up

This is the work of *Ayer's Sarsaparilla*. Strength. Power. Reserve. Sold for 60 years.

Ask Your Doctor. J. C. Ayer Co., Lowell, Mass.

NEAL 3 DAY CURE

FOR DRINK and DRUG HABITS

Harmless, no Hypodermic. Blood built & nerves rebuilt. Write for Booklets and Free Counsel...

The Neal Institute Co., 21 Exchange Building, Grand Rapids, Mich.

$41.55 from Grand Rapids

That's the one way fare effective September 25th to October 10th

TO California

Go out while this low fare is effective and get a piece of ground. There will you produce anything. Five acres will produce a good living for a family.

Make your reservation today on the

Sunset Route

via New Orleans, San Antonio and El Paso, through the most picturesque parts of Louisiana and Texas. Excellent daily service—no burning engines—oiled roadbed, no dust, no cinders. Dining car service best in the world.

Southern Pacific

E. A. MACON, G. A.
221 Majestic Bldg.
Detroit, Mich.

For information, reserving farm lands, industrial locations, and opportunities in Texas and Louisiana, address

Industrial Bureau, Houston, Texas

CHICAGO BOATS

Daily Sailings.

Graham & Morton Line

Holland Interurban—Special Car.

8:30 P. M.

BERTHS AND TICKETS.

Baggage checked to all points south and west.

At Passenger Station, MARKET-JUST-OFF-MONROE.

CHICAGO BOATS

EVERY NIGHT

Muskegon - Interurban

Special Star Car Leaves Station 8:20 p. m.

Goodrich Ticket Office 8:32 p. m.

Tickets Sold and Baggage Checked To All Points

Interurban Station, 152 N. Ottawa Ave.

GOODRICH STEAMSHIP LINES

Goodrich Ticket Office 59 Monroe

Get this number under your hat: 4411

TEACHING GRAND RAPIDS KIDS" TO SAVE MONEY

BY RAY BARNES

SCHOOLS
AND HERE ARE 12 SAVINGS STAMPS TO PUT IN YOUR FOLDER.
HERE IS 12 CENTS I EARNED THIS WEEK
THAT MAKES 20 STAMPS SO I'LL PUT 20 CENTS IN YOUR BANK BOOK AND GIVE YOU A NEW FOLDER.
THAT MAKES $10. IN THE BANK—I WONDER HOW SOON I CAN FILL ANOTHER FOLDER.
1
2
3
GRAND RAPIDS SAVINGS BANK
GRAND RAPIDS SAVINGS BANK
CREDIT JOHNNY JONES WITH THIS 40 CENTS AND PAY HIM 3% INTEREST ON IT
SCHOOL SAVINGS DEPARTMENT
SCHOOL SAVINGS DEPARTMENT
THAT MAKES $10 TO JOHNNY'S CREDIT AND HE IS ONLY 10 YEARS OLD—HE HAS LEARNED TO SAVE MONEY AND WILL BE RICH SOMEDAY
OLDEST SAVINGS BANK IN WESTERN MICHIGAN
THE BANKING HOME OF 6,000 SCHOOL CHILDREN
4
5
6

The boys and girls who learn to save money during their younger school days will be the men and women who will KNOW how to save money when they reach the age where money counts.

There are thousands of just such boys and girls in Grand Rapids—and there ought to be thousands more.

The School Savings Department of The Grand Rapids Savings Bank is the THIRD largest in the whole country. We want to make it THE largest of all.

The system works admirably. This picture tells its own story. The bank's collector makes regular visits at each of these schools. Children receive stamps for their pennies and nickels and dimes. They put the stamps in folders until they have fifty. Then the folder is turned in and the child is credited with fifty cents on a regular savings bank book. The whole transaction occurs at school—no need to come down town. The deposits draw interest just like big deposits. And when once a child has STARTED, the "fun" of the thing sustains childish interest up to the age where the WISDOM of the thing becomes self-apparent.

Parents should investigate this system and have their children start school savings accounts—if they have not done so before. It is a fundamental part of EDUCATION. It helps prepare for the battle of life. It is PRACTICAL TRAINING.

No trouble to answer questions. Ask all you like. When you UNDERSTAND, parents, you will ACT.

Assets over Four Millions. THE GRAND RAPIDS SAVINGS BANK.

STAMP DAYS AT THE SCHOOLS

THESE are the days when the Collector for The Grand Rapids Savings Bank calls at the various schools to receive bank deposits from the children.

MONDAY

Palmer Street School, Plainfield Avenue School; East Leonard Street School, Coldbrook School, Coit Avenue School, Michigan Street School, Congress Street School, Diamond Street School, Fountain Street School, North Division Avenue School.

TUESDAY

Sigsbee Street School, Henry Street School, Lafayette Avenue School, Madison Avenue School, Alexander Avenue School, Wealthy Avenue School, Oakdale Avenue School, Jefferson Avenue School.

WEDNESDAY

Grandville Avenue School, Hall Street School, Garfield Avenue School, South Ionia Avenue School, Central Avenue School, Buchanan Street School, South Division Avenue School.

THURSDAY

Walker Avenue School, Widdicomb Street School, West Leonard Street School, Turner Street School, Stocking Street School, Pine Street School, Lexington Avenue School, Straight Street School, Sibley Street School.

FRIDAY

Finney Street School, St. Adelbert's School, Union School, St. Mary's School, School District No. 6.

VOIGT'S CRESCENT FLOUR IS GOOD FOR BREAD and PASTRY

Fig. 3.13
Cascaret Candy Cathartic advertisement, *Atlanta Constitution*, July 6, 1902, p. 2.

C.C.C.
THE HOT ONE—I don't see how you keep so cool and clean and comfortable this blistering weather.
THE COOL ONE—Simplest thing in the world. I keep cool and clean inside, and that makes me feel cool and clean outside. I take a CASCARET Candy Cathartic every night before going to bed. It cleans and purifies the system, stops hot fermentation in the stomach and bowels, and makes excessive perspiration impossible. You know they work while you sleep, make you feel fine all day.

Fig. 3.14
Grape-Nuts advertisement, *New York American*, June 7, 1931, Comics Section.

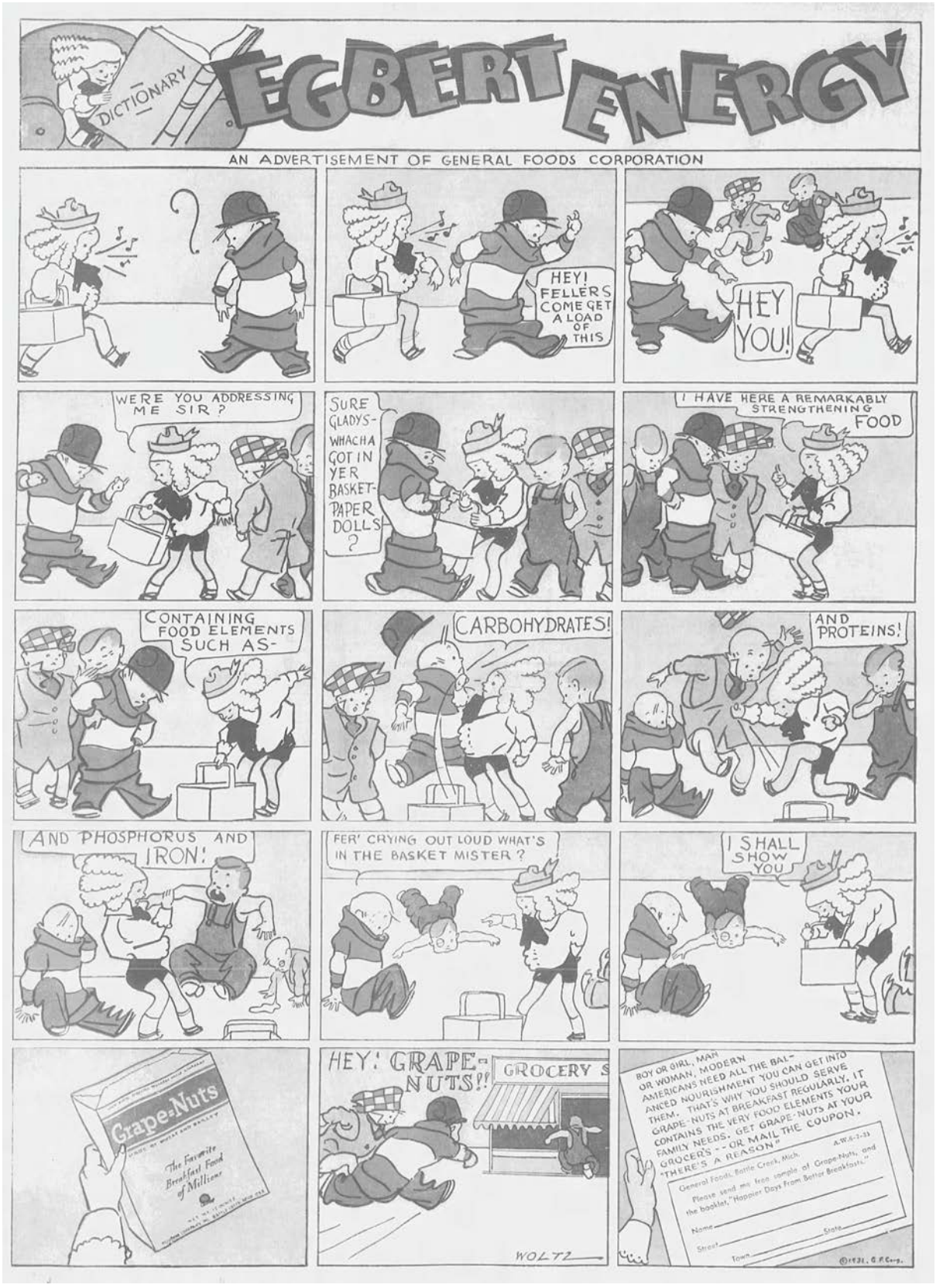

DICTIONARY
EGBERT ENERGY
AN ADVERTISEMENT OF GENERAL FOODS CORPORATION
HEY! FELLERS COME GET A LOAD OF THIS
HEY YOU!
WERE YOU ADDRESSING ME SIR?
SURE GLADYS- WHACHA GOT IN YER BASKET- PAPER DOLLS ?
I HAVE HERE A REMARKABLY STRENGTHENING FOOD
CONTAINING FOOD ELEMENTS SUCH AS-
CARBOHYDRATES!
AND PROTEINS!
AND PHOSPHORUS AND IRON!
FER' CRYING OUT LOUD WHAT'S IN THE BASKET MISTER ?
I SHALL SHOW YOU
Grape-Nuts
The Favorite Breakfast Food of Millions
HEY! GRAPE-NUTS!!
GROCERY
WOLTZ
BOY OR GIRL, MAN OR WOMAN, MODERN AMERICANS NEED ALL THE BALANCED NOURISHMENT YOU CAN GET INTO THEM. THAT'S WHY YOU SHOULD SERVE GRAPE-NUTS AT BREAKFAST REGULARLY. IT CONTAINS THE VERY FOOD ELEMENTS YOUR FAMILY NEEDS. GET GRAPE-NUTS AT YOUR GROCER'S - - OR MAIL THE COUPON. "THERE'S A REASON"
A-W-6-7-31
General Foods, Battle Creek, Mich.
Please send me free sample of Grape-Nuts, and the booklet, "Happier Days From Better Breakfasts."
Name
Street
Town
State
©1931, G.F.Corp.

Fig. 3.15
Rinso advertisement, *New York American*, April 10, 1932, Comics Section.

She Learned About Washday From Him . . . by C.A. Voight
I DROPPED IN TO SEE YOU ABOUT THE WASHER YOU SOLD ME. I CAN'T SEEM TO GET MY CLOTHES WHITE ENOUGH
IT'S PROBABLY THE SOAP YOU USE, MRS. GREEN. WHAT KIND ARE YOU USING?
DOES THE SOAP ACTUALLY MAKE SO MUCH DIFFERENCE?
I'LL SAY IT DOES. TRY RINSO NEXT TIME. THE SUDS ARE RICHER, MORE LASTING, AND THE WASH COMES OUT WHITE AS SNOW
LATER
I WAS TOLD TO USE RINSO IN MY WASHER. I HOPE I GET THICK SUDS WITH IT
I'M SURE YOU WILL. I'VE USED RINSO FOR YEARS — IT'S WONDERFUL!
NEXT WASHDAY
YOU WERE RIGHT, MR. WALLACE.. RINSO IS WONDERFUL! IT MAKES THE THICKEST SUDS I EVER SAW AND GETS THE CLOTHES SNOWY
WHAT'S THIS — A NEW SHIRT? IT'S SO WHITE IT LOOKS NEW
THAT'S AN OLD SHIRT, DAN. THE REASON IT LOOKS SO WHITE IS BECAUSE I WASHED IT IN RINSO, TODAY
"Use Rinso!" say makers of these 40 famous washers
A B C
American Beauty
Apex
Automatic
Barton
Bee-Vac
Blackstone
Boss
Cinderella
Coffield
Conlon
Decker
Dexter
Edenette
Fairday
Faultless
Fedelco
Gainaday
Haag
Horton
Laundryette
Laundry Queen
Lincoln
Magnetic
Meadows
One Minute
Prima
Princess
Rotarex
Savage
Speed Queen
Sunnysuds
Thor
Triplex
Universal
Voss
Whirldry
1900 Whirlpool
Woodrow
Zenith
Great for tub-washing, too
Rinso suds out dirt — saves scrubbing, boiling. Clothes come whiter. Cup for cup, Rinso gives twice as much suds as puffed-up soaps — even in hardest water. Get the BIG handy package.
Millions use Rinso
in tub, washer and dishpan
Rinso
The Granulated
2 SIZES
most women buy the large package
Safe for your finest cottons and linens... white or colors

Fig. 3.16
Lifebuoy advertisement, *New York American*, April 10, 1932, Comics Section.

THE LONESOME MRS. K. — by ALBERT DORNE
AN ADVERTISEMENT OF LEVER BROTHERS CO.
THE FIRST TIME NEIGHBORS CALLED ON MRS. K., THEY THOUGHT HER CHARMING
SHE WAS ASKED TO SEVERAL PARTIES, BUT SOON INVITATIONS CEASED. SHE WAS HURT, BEWILDERED
THEN BY CHANCE, OVER HER PARTY WIRE, SHE OVERHEARD THE REASON WHY SHE WASN'T WANTED.... "B.O." (BODY ODOR)
NOW SHE USES LIFEBUOY— LOVES ITS CLEANSING, REFRESHING, PROTECTING LATHER. FINDS HER SKIN CLEARER, TOO
NO "B.O." TO SPOIL HER WELCOME NOW! TODAY SHE HAS MANY INVITATIONS — SCORES OF FRIENDS
Why gamble with "B.O."?
(Body Odor)
PORES are constantly giving off odor-causing waste — a quart daily. We don't notice this odor in ourselves, but *others* detect *our* carelessness at once.
Play safe. Always wash and bathe with Lifebuoy. Its creamy, abundant, searching lather cleanses and *deodorizes* pores — ends all "B.O." danger. Its pleasant, *extra-clean* scent, that vanishes as you rinse, tells you Lifebuoy *purifies*.
A complexion secret
Millions owe complexion loveliness to Lifebuoy. Its pure, bland lather gently frees pores of impurities — freshens dull skins to healthy radiance. Removes germs from hands, protects family health.
LIFEBUOY
LIFEBUOY HEALTH SOAP

Fig. 3.17
Vick's advertisement, *New York American*, November 8, 1931, Comics Section.

WELCOME NEWS IN 26 MILLION HOMES
The Makers of Vicks VapoRub Announce Two New Products
I JUST DREAD TO SEE WINTER COMING ON -- POOR JIM JUST RUNS FROM ONE BAD COLD TO ANOTHER - AND IF HE LOSES MANY DAYS THIS WINTER HE'LL LOSE HIS JOB -
WHY, JULIE! HAVEN'T YOU HEARD OF VICKS NOSE AND THROAT DROPS - THAT NEW PREPARATION BY THE MAKERS OF VICKS VAPORUB ?
NO, I HAVEN'T -- BUT, GRACIOUS! - VICKS VAPORUB HAS BEEN OUR FAMILY STAND-BY SINCE MOTHER WAS A GIRL -- I GOT A JAR OF THE NEW STAINLESS FORM YESTERDAY -
WELL, DON'T FAIL TO GET A BOTTLE OF THEIR NEW NOSE DROPS AS WELL! BOB AND I ARE WILD ABOUT IT - AND IT STOPS JUNIOR'S "SNIFFLES, TOO!
--- AND IT'S THE SIMPLEST THING IN THE WORLD TO USE - JUST A FEW DROPS UP YOUR NOSE WHEN YOU FEEL A COLD COMING ON -- IT STOPS OUR COLDS BEFORE THEY GET STARTED!
MY DEAR, I'LL GET A BOTTLE THIS VERY DAY - I THINK JIM IS TAKING A COLD NOW - AND WE'LL BE READY FOR IT WHEN HE COMES HOME -
DOCTOR - WHAT DO YOU KNOW ABOUT THIS NEW VICKS NOSE DROPS - A FRIEND HAS RECOMMENDED IT -
IT IS VERY GOOD! YOU'LL FIND IT MOST EFFECTIVE FOR HEAD COLDS AT ALL STAGES -- AND FOR NASAL CATARRH
AND DO YOU THINK IT WILL REALLY PREVENT COLDS?
YES, INDEED -- IF USED AT THE FIRST SIGN -- AS DIRECTED - IT'S ESPECIALLY FOR THE NOSE AND THROAT -- WHERE MOST COLDS START! IT IS NEW, BUT WE HAVE A BIG DEMAND FOR IT ALREADY -- IT SEEMS TO FILL A REAL NEED!
WELL, YOU'D BETTER GIVE ME TWO BOTTLES - I WANT JIM TO TAKE ONE TO HIS OFFICE -
THAT'S A GOOD IDEA - IT CAN BE USED ANYWHERE - ANYTIME, AND I SUGGEST THAT YOU ALSO TRY THESE NEW VICKS COUGH DROPS - THEY'RE MEDICATED WITH INGREDIENTS OF VICK'S VAPORUB AND YOU'LL FIND THEM ALL YOU'VE HOPED FOR IN A COUGH DROP -
GEE, HON, I'M GLAD TO GET HOME - I FEEL ALL IN! I THINK I'VE GOT ANOTHER COLD COMING ON -
YOU POOR DEAR! I THOUGHT AS MUCH THIS MORNING - AND I'M ALL READY FOR IT - COME IN HERE -- WE'LL STOP THAT COLD RIGHT NOW!
1 A New Aid in Preventing Colds...Checks Head Colds at Any Stage.
2 AT LAST... All You've Hoped for in a Cough Drop.
VICKS Nose & Throat DROPS
A Scientific Preparation to fill a Modern Need
VICKS MEDICATED COUGH DROPS
Medicated With Ingredients of VICKS VAPORUB
NOW, TILT YOUR HEAD BACK LIKE A GOOD BOY -- JUST A FEW DROPS IN EACH NOSTRIL -- NOW, SNIFF HARD -- THAT'S IT!
SNIFF!!
SNIFF!!!
SNIFF! SNIFF! - MMM!! GOSH -- I FEEL BETTER ALREADY -- I CAN BREATHE FREELY AGAIN! SAY, JULIE, THAT'S GOOD STUFF --- WHAT IS IT?
VICK'S NOSE AND THROAT DROPS - IT'S NEW! BY THE MAKERS OF VICK'S VAPORUB! NOW, WE CAN AVOID MISERABLE COLDS AND REDUCE OUR "COLDS-TAX" THIS WINTER!
WORTHY ALLIES OF VICKS VAPORUB FOR BETTER "CONTROL OF COLDS"
FREE: Your druggist has these two new Vick preparations. However, if you wish to test them before buying, fill out this coupon and mail to the Vick Chemical Company, Greensboro, N. C., and a complimentary package of each will be sent you. Prove for yourself that they are worthy of the famous Vick name - known and trusted in over 70 countries.
NAME.....
ST. NUMBER..... STATE.....
CITY..... (Please Print Name and Address Plainly)
BEN BATSFORD
To Help Reduce Your "Colds-Tax" This Winter

Fig. 3.18
Hearst *Puck Comic Weekly* advertisement, *Printers' Ink*, July 27, 1933, pp. 52-53.

Is it *smart* to be *snooty* even to a cat?

When more than 15 million readers of The Comic Weekly — devoted friends of Felix — are paying such profits to advertisers, it's smart to be human — liberal minded — to let them read while you reap.

Who in 1933 can turn his back on results like these?

151,355 box tops to cereal company—an all time record! The reader had to buy the product and send in the box top. Sales increased 46.9% in one month!

Tops all other media! A manufacturer of a beauty bath powder called, in his advertisement, for an outlay of 20¢ . . . the reader had to buy the product and send a dime in cash. All records, including radio returns, were smashed.

satisfy cash registers and stockholders.

—And the files are full of equally unbelievable records. They await your inspection at The Comic Weekly offices—or yours.

HERE are more than 5 million families—people with homes and children—that buy the necessities and luxuries of life. Their cold cash has proved it. If they're not buying *your* products—it's because you don't follow the lead of those advertisers who have found it wasn't smart to be snooty even to a cat.

Above, in the box, is a hasty glimpse at the success stories of several important national advertisers. They got a demonstration in dollars—through the one publication more than 15 million people revel in every week...where they are entertained with Tillie the Toiler, Jiggs, Boob McNutt, Skippy and many other famous and human characters. These records of sales you needn't envy, either. You can equal or *better* them. The Comic Weekly will do it. So it surely behooves you to understand The Comic Weekly.

The Comic Weekly brings results because it's life... told in pictures all can understand! That's why these 5 million families devour it. Of all those who read the Sunday papers, 72% of the women and 68% of the men read The Comic Weekly. Surveys have proved it. And, as an extra bonus, in addition to this vast adult audience, The Comic Weekly offers the great and growing market of youngsters coming of age—a present and future market you can't ignore.

$17,500 is the price of a back page—inside pages are $16,000. The circulation is *more* than three of the great national weekly magazines *combined*. Advertisers have secured results beyond anything attained even in prosperous years. Here's one salesman you cannot profitably disregard. A call to COlumbus 5-2642 in New York or Superior 6820 in Chicago will further convince you it just isn't *smart* to be snooty—*even to a cat.*

The Comic Weekly

Everybody reads the comics

959 Eighth Avenue, New York City

Palmolive Building, Chicago

Fig. 3.19
Hearst *Puck Comic Weekly* advertisement, *Advertising Age*, September 30, 1933, p. 3.

Step out with Tillie...and get your Product *talked about*

A seat next to Tillie and her pals in The Comic Weekly, which is distributed through the 17 great Hearst Sunday newspapers, is a seat right in the full lime-light of enthusiastic reader interest.

... that's what's worked the magic, produced the results, for 47 leading advertisers—sales, profits, cash received.

... that's what's jumped advertisers from one trial page to as many as 45.

... that's what's piled up the almost unbelievable records—records you're invited, not just to envy, but to match!

WHO else wants to reap a big reward for his understanding of everyday human nature? In more than 5 million homes every week, to more than 15 million eager readers, The Comic Weekly talks in terms every one can understand—about what every one is interested in.

It has just four great themes—love, laughter, thrills and tears. As simple as all that. But these are the themes of all great books. These are the themes that pack the movie houses and theatres. These are the secrets of all entertainment.

Do you wonder, then, that a survey revealed 68% of all men and 72% of all women who read Sunday newspapers read the comics? Entertainment comes first in a world weary of a week's realities. And the creators of Tillie, Skippy, Jiggs and Maggie, Barney Google and Boob McNutt are masters of the art.

Get out in front, Mister!

Putting your advertising among these pages is putting it where it will be seen, read, get your product talked about. $17,500 is the price of a back page—inside pages, $16,000. The circulation is more than three of the great national weekly magazines *combined*. And *results* that have seldom been duplicated by *any* medium even in the most prosperous years.

Who's the next smart advertiser to get the big idea? Hear the full story...a new and amazing chapter in the history of advertising. Learn what it means to step out with Tillie and her pals in The Comic Weekly. Call COlumbus 5-2642 in New York, or Superior 6820 in Chicago for the convincing details.

In The Comic Weekly..."Puck"...which is distributed with the 17 great Hearst Sunday newspapers, you meet Tillie the Toiler, Jiggs, Boob McNutt, Barney Google, Felix the Cat, Skippy, Pop-Eye, Toots and Casper, Little Jimmy—yes, and those old favorites, the Katzenjammers!

With these tremendous features—and smaller strips by the same artists in addition—is it any wonder that more than five million families follow The Comic Weekly "Puck" zealously every week?

What an advertising opportunity full pages in The Comic Weekly offer!

Cold cash results from one trial page win leading advertisers to big color-page schedules

Some of them tried it with just one page at first. Lever Brothers, for example. The Wander Company, makers of Ovaltine. Vick Chemical Company. Ralston Purina. General Foods tried it with an initial order for six pages, followed by two more in the same year.

Now Lever Brothers' advertising of Lux and Lux Flakes, Lifebuoy and Rinso appears regularly in The Comic Weekly. Ovaltine pages run throughout the year. General Foods, whose first use of The Comic Weekly was a series of pages for Grape Nuts, later added pages on Jell-O, Minute Tapioca, Postum and Post Toasties. Vick came back for more in two successive seasons. Ralston Purina broke all records with its first page on February 12 and started a regular schedule of pages beginning September 24.

Why? Can there possibly be more than one answer? Can that answer be expressed in any terms other than sales results—profits—cash received?

The Comic Weekly

Everybody reads the comics

959 Eighth Avenue, New York City

Palmolive Building, Chicago

Fig. 3.20
Lambert Pharmacal Co. advertisement, *New York American*, February 21, 1932, Comics Section.

A MATTER of GOOD TASTE
AN ADVERTISEMENT OF THE LAMBERT PHARMACAL COMPANY
QUICK JIM, RUN OUT AND GET A BOTTLE OF LISTERINE BEFORE DINNER'S READY!
BUT YOU JUST BOUGHT A BOTTLE OF SOME NEW FANGLED MOUTH WASH!
THAT'S THE TROUBLE, NOW HURRY!
ALL RIGHT, ALL RIGHT.
SAY! WHAT'S ALL THIS ABOUT ANYWAY?
GARGLE GARGLE
SILLY THE LISTERINE WAS TO REMOVE THE TASTE OF THE OTHER MOUTH WASH — IT WAS SIMPLY AWFUL!
WELL I ALWAYS SAID YOU CAN'T IMPROVE ON LISTERINE—EITHER FOR TASTE OR RESULTS
BETTER STICK TO IT.
The Ideal Mouthwash
Millions like Listerine because of its pleasant flavor and its invigorating effect. They realize, too, that Listerine is the surest of deodorants and the safest of antiseptics. Listerine instantly conquers breath odors that ordinary antiseptics cannot hide in four days.
Listerine kills germs in the mouth in the fastest time that can be measured.
Unlike harsh mouth washes, its action is safe; it actually heals tissues while killing germs. And it's pleasant to taste.
LAMBERT PHARMACAL COMPANY, St. Louis, Mo.
IT HAPPENS EVERY DAY
I HATE TO DO THIS BUT I FORGOT MY SHAVING CREAM. MIND IF I BORROW A BIT OF YOURS?
NOT AT ALL NOT AT ALL!
LISTERINE EH? I DIDN'T KNOW THEY MADE SHAVING CREAM — MUST BE SOMETHING NEW!!
IT IS NEW — BUT IT'S THE BEST I'VE EVER USED — TRY IT!
SAY THAT'S THE SMOOTHEST SHAVE I'VE EVER HAD! THAT MUST BE MIGHTY EXPENSIVE SHAVING CREAM.
ON THE CONTRARY — IT SELLS FOR ONLY A QUARTER BUT IT'S THE BIGGEST QUARTERS WORTH I EVER GOT!
WELL, THANKS A LOT! MY FACE FEELS FINE! I'VE ALWAYS PAID TWICE THAT BUT FROM NOW ON I'M GOING TO USE LISTERINE SHAVING CREAM AT 25¢ — IT'S GREAT STUFF!
THOUGHT YOU'D LIKE IT —
You Be the Judge
The shaving cream field is about as competitive a field as there is. Any new cream invading it must have a great deal to offer. Listerine Shaving Cream has.
You can judge the quality of the ingredients when we tell you that it will lather even in cold water. That it cools and soothes the skin.
And, don't forget, we give you a great big tube of it for 25c.
CLIP THIS COUPON
10 SHAVES FREE!
DEPT. HS-2, LAMBERT PHARMACAL CO., ST. LOUIS, MO.
Gentlemen: Please send me a free trial tube of Listerine Shaving Cream.
Name
Street
City
State
Tom Takes His Medicine-AND LIKES IT!
COUGH! COUGH!
TOM YOU SIMPLY MUST RUB SOME THING ON YOUR CHEST FOR THAT COLD!
SURE, I GUESS SALVES DO GOOD BUT THEY STAIN BED CLOTHES AND EVERYTHING.
BUT TOM THIS IS THE NEW LISTERINE RUB AND IT'S STAINLESS!
AND IT CONTAINS FIVE INGREDIENTS FOR WARMING AND PENETRATING THE SKIN — THAT MEANS IT STIMULATES CIRCULATION INSTANTLY!
FEELS GOOD! SMELLS GOOD TOO!
SAY THAT LISTERINE RUB IS GOOD! I FEEL BETTER ALREADY! LESS CONGESTION IN MY CHEST!
OF COURSE! IT'S THE FINEST COUNTER-IRRITANT I KNOW AND THE HANDY TUBE AT 25¢ IS SUCH AN ADVANTAGE OVER THE USUAL MESSY JARS!
Drives Colds Out of Chest
Never let a cold settle in the chest. It is always dangerous. At the first symptom of congestion, apply Listerine Rub, the wonderful new counter-irritant salve made by the makers of Listerine.
It stimulates circulation. Warms the flesh. Penetrates deep and relieves congestion. It often drives a cold out of the chest overnight.
If the nose is also congested, apply a little Listerine Rub to the nostrils. You'll be delighted by the way it clears the head passages.
We want you to find out for yourself, and at our expense, what an improvement over ordinary counter-irritant salves Listerine Rub is. See free offer below.
Send for FREE trial tube!
CLIP THIS COUPON NOW
Listerine Rub Sample Free
DEPT. HR-2, LAMBERT PHARMACAL CO., ST. LOUIS, MO.
Gentlemen: Please send me a free trial tube of Listerine Rub.
Name
Street
City
State
PERHAPS WE'LL ANSWER YOUR PROBLEM TOO —
MRS. JONES HOW ARE YOU THIS MORNING?
IF I WEREN'T QUITE SO WORRIED I'D SAY I FELT FINE
WHY? WHAT'S THE MATTER?
THE SAME OLD STORY MORE ECONOMY — MY HUSBAND TOOK ANOTHER SALARY CUT! I DON'T KNOW WHERE TO BEGIN TO REDUCE EXPENSES —
WHY NOT TRY MY STUNT MRS. JONES? I CALL IT MY TOOTH PASTE SAVING ACCOUNT
SAVING ON TOOTH PASTE? WE'VE USED ONLY THE MOST EXPENSIVE BRANDS FOR YEARS — I'M AFRAID TO EXPERIMENT WITH LESS EXPENSIVE —
I USED TO THINK THAT TOO, BUT I BUY LISTERINE TOOTH PASTE NOW ITS ONLY 25¢ A TUBE AND MY DEAR IT'S MARVELOUS!
THERE'S SIX OF US USING A TUBE A MONTH APIECE — WE'D SAVE QUITE A BIT — AND LISTERINE TOOTH PASTE OUGHT TO BE A DEPENDABLE PRODUCT, TOO —
Kent Straat
INDEED IT IS! IT'S PUT OUT BY THE LISTERINE PEOPLE IF YOU BOUGHT IT YOU'D SAVE $1.50 A MONTH
THAT MEANS I'D SAVE $18.00 A YEAR! NO MORE EXPENSIVE TOOTH PASTE FOR ME!
2,000,000 Women!
Why have more than two million women switched from costly tooth pastes to Listerine Tooth Paste at 25c? Certainly not for mere economy. They have been won by the outstanding quality of this dentifrice and by the quick, definite results it accomplishes. That a tooth paste of such high quality can be offered to you at 25c is due to the enormous economies this company is able to accomplish, by large scale buying and modern methods of manufacturing. Lambert Pharmacal Company, St. Louis, Mo.
QUALITY IS THEIR WATCHWORD
LISTERINE
MOUTH WASH — SHAVING CREAM — TOOTH PASTE — RUB
The SAFE Antiseptic
LISTERINE TOOTH PASTE
LISTERINE RUB
LISTERINE SHAVING CREAM

Fig. 3.21
Postum advertisement, *New York American*, April 8, 1934, Comics Section.

Mr. COFFEE-NERVES . . . foiled again
AN ADVERTISEMENT of GENERAL FOODS
TURN OFF THAT RADIO AND DON'T TALK BACK TO ME! AND STOP THAT WHISTLING! I DO WISH YOU WOULD GO OUT TO PLAY
~HE'S OLD ENOUGH TO KNOW BETTER THAN TO MAKE ALL THAT NOISE ~ WHEN YOUR HEADACHE IS DRIVING YOU WILD!
WHAT'S THE MATTER, SONNY ~ WHY THE TEARS?
AW ~ MOTHER'S BEEN PICKING ON ME ALL DAY! SHE GETS CROSSER ALL THE TIME!
YOU WOULD TAKE THE BOY'S SIDE! I WORK AND SLAVE ALL DAY AND THEN YOU COME HOME AND ARGUE. I'M SICK AND TIRED OF IT
THAT'S TELLING HIM WHERE TO GET OFF ~ THAT'S SHOWING HIM WHO'S BOSS
COME ON, SON ~ WE'LL EAT DOWN-TOWN AND STOP AT THE DOCTOR'S ON THE WAY BACK
CURSES ~ IF ONLY I COULD KEEP HIM FROM SEEING THAT DOCTOR!
SHE'S SO CROSS AND IRRITABLE, DOCTOR ~ SHE HAS HEADACHES AND INDIGESTION, AND SHE LIES AWAKE HALF THE NIGHT
SOUNDS LIKE ANOTHER CASE OF COFFEE-NERVES TO ME. ASK YOUR WIFE TO QUIT DRINKING COFFEE ~ TELL HER TO TRY POSTUM INSTEAD FOR 30 DAYS
THE DOCTOR SAYS YOU'LL SLEEP BETTER, DEAR ~ AND GET RID OF YOUR HEADACHES AND INDIGESTION IF YOU GIVE UP COFFEE AND DRINK POSTUM. ISN'T IT WORTH TRYING?
OH, I SUPPOSE SO ~ IF IT WILL MAKE YOU HAPPIER
POSTUM? BLAST THAT DOCTOR ~ CONFOUND THAT MEDDLING HUSBAND! I CAN'T LIVE IN THE SAME HOUSE WITH POSTUM!
... 30 DAYS LATER
EVERYTHING'S WORKED OUT JUST AS THE DOCTOR SAID, DEAR ~ JUST THINK, I NEVER FEEL CROSS ANY MORE. AND I HAVEN'T FELT BETTER FOR YEARS!
POSTUM IS OUR FAMILY DRINK, FROM NOW ON!
"Daddy ~ what did the doctor mean when he said it might be coffee that was making Mother cross?"
"Well, you see, coffee contains caffein. And caffein is a drug that robs many people of sleep, gives them headaches or indigestion, makes them nervous and cross. That's why boys and girls, and many grown-ups, too, should never drink coffee."
"But why did changing to Postum make so much difference in Mother?"
"There's no caffein in Postum ~ so it gave her system a chance to throw off the ill effects of the drug. Then her headaches and indigestion went away; she wasn't nervous any more, and she could sleep soundly again."
TO BE SURE, there are many people who suffer no ill-effects from coffee. But there are others who cannot safely drink it ~ perhaps you are one. The caffein in coffee may be working, night and day, to rob you of sleep, to upset your digestion, or to undermine your whole nervous system.
If you suffer from loss of sleep, headaches, nervousness or indigestion; or have any other reason to suspect that coffee disagrees with you, why don't you try Postum for 30 days? You'll find it a delicious drink ~ and it may be a real help. A product of General Foods.
FREE: To start you off in your fight against coffee-nerves, let us send you your first week's supply of Postum ~ FREE! Simply fill in and mail the coupon below.
GENERAL FOODS, Battle Creek, Mich.
Please send me, without cost or obligation, a week's supply of Postum.
Name
Street
City State
Fill in completely ~ print name and address.
(This offer expires Dec. 31, 1934)

Fig. 3.22
Ovaltine advertisement, *New York American*, April 8, 1934, Comics Section.

AN ADVERTISEMENT OF THE WANDER COMPANY
Restless Ruth
AND THE SLEEPLESS NIGHTS THAT WERE ADDING YEARS TO HER LOOKS
NO USE TALKING, JIM—THESE SLEEPLESS NIGHTS ARE MAKING ME LOOK A POSITIVE FRIGHT!
WHY-ER-NOT AT ALL, HONEY! BUT I DO NOTICE YOU SEEM AWFULLY NERVOUS LATELY.
LATER..
HELLO RUTH—WHY ALL THIS SUDDEN BEAUTY CAMPAIGN? THIS IS THE SECOND TIME IN 3 DAYS I'VE MET YOU COMING OUT OF HERE.
WELL, TO TELL YOU THE TRUTH, IT'S ALL ON ACCOUNT OF THESE SLEEPLESS NIGHTS I'VE BEEN HAVING. IT'S GOTTEN SO I LOOK AT LEAST 10 YEARS OLDER THAN JIM DOES.
beauty salon
BUT MY DEAR THERE'S NO BEAUTY TREATMENT IN THE WORLD THAT CAN TAKE THE PLACE OF A GOOD NIGHT'S SLEEP. WHY DON'T YOU TRY OVALTINE?
YOU MEAN THAT SWISS FOOD-DRINK YOU READ SO MUCH ABOUT? WHY DIDN'T I THINK OF THAT BEFORE?
AND WHAT'S MORE, IT MAKES YOU SLEEP SO MUCH MORE RESTFULLY··· YOU FEEL LIKE A DIFFERENT PERSON MORNINGS··· DOES A LOT FOR NERVOUSNESS, TOO.
LET'S GO IN HERE. I'LL GET A CAN RIGHT NOW.
OVALTINE, PLEASE!
WELL...MISS WILSON, I SEE YOU'RE SPREADING THE GOOD WORD ABOUT OVALTINE AGAIN
IT'S THE ONE WAY I KNOW OF TO GET SOUND SLEEP WITHOUT DRUGS··THAT'S WHY I ALWAYS LIKE TO RECOMMEND IT.
6. THAT NIGHT..
SAY, WHAT'S THAT YOU'RE DRINKING? IT LOOKS GOOD. HOW ABOUT A CUP FOR ME?
IT'S OVALTINE! SARAH TOLD ME ABOUT IT TODAY··· SAYS IT'S SIMPLY AMAZING FOR ANYONE WHO CAN'T SLEEP.
ASLEEP ALREADY!... WELL, I'LL SAY ONE THING FOR SARAH WILSON, SHE CERTAINLY KNEW WHAT SHE WAS TALKING ABOUT.
8. NEXT MORNING...
HONESTLY JIM, YOU'VE NO IDEA WHAT A DIFFERENCE A REAL NIGHT'S SLEEP CAN MAKE! I FEEL AS FRESH AS A DAISY THIS MORNING.
AND WHAT'S MORE, YOU CERTAINLY LOOK LIKE IT TOO, DARLING!
GEE, HONEY, YOU LOOK SWEETER THAN EVER TONIGHT. IF WE WEREN'T MARRIED ALREADY··· I'D CERTAINLY PROPOSE RIGHT HERE AND NOW!
FLATTERER! I'LL HAVE TO TELL SARAH WILSON WHAT A "MATCHMAKER" SHE TURNED OUT TO BE WHEN SHE TOLD ME ABOUT OVALTINE.
Here's How Ovaltine Quickly Brings
RESTFUL SLEEP
... The 8-Hour Beauty Treatment That Keeps You Young In Looks And Spirit
RESTFUL sleep! How it soothes when nerves are over-taxed! What a difference it can make in the way you look and feel and act! For, of all the "beauty treatments" that have ever been devised, nothing else equals sleep! Specialists concur in this—and common sense bears it out.
And now—in Ovaltine—science has found a way to bring refreshing sleep at night—quickly—without drugs. The method of preparing it is simplicity itself. You simply take it mixed with hot milk a few moments before going to bed. Then relax and fall asleep as naturally as a child.
In the morning, you waken clear-eyed, refreshed—a different person in looks and spirit. Filled with new vitality to last you buoyantly through the day. For this remarkable food-drink helps to restore your tissues as you sleep—and also acts to maintain nerve poise to a marked degree.
Thousands of nervous people, men and women, use Ovaltine regularly to restore vitality when fatigued. It is also highly recommended by physicians for nervous, under-developed children—and as a strengthening food for nursing mothers, convalescents, and the aged.
For the sake of your health, your appearance, your nerves—try Ovaltine tonight. Simply phone your druggist or grocer for a tin of it now or send the coupon for a trial supply.
A Food Discovery from Switzerland
OVALTINE
THE FOOD BEVERAGE
THE WANDER COMPANY
SEND THIS IN AND SEE FOR YOURSELF WHAT AN AMAZING DIFFERENCE OVALTINE CAN MAKE IN THE WAY YOU SLEEP—AND IN THE WAY YOU LOOK AND FEEL.
MAIL FOR 3-DAY TEST
THE WANDER COMPANY Dept. 4-2
180 North Michigan Ave., Chicago, Ill.
I enclose 10c to cover cost of packing and mailing.
Send me your test package of Ovaltine.
Name
(Print name and address clearly IN PENCIL)
Address
City
State
(One package to a person)
OVALTINE
The Swiss Food-Drink

Fig. 3.23
Ovaltine advertisement, *New York Daily News*, November 22, 1936, Comics Section.

2 Advertisement
ONE WOMAN'S HUSBAND
HOW SLEEPLESS NIGHTS ALMOST WRECKED A HAPPY HOME — UNTIL ....
NEXT MORNING
Advertisement
FOR HEAVEN'S SAKE, STOP NAGGING! DON'T YOU REALIZE I HARDLY GOT A WINK OF SLEEP AGAIN ALL NIGHT!
BUT, HONEY, I ONLY WANTED TO REMIND YOU THAT THIS IS THE NIGHT YOU PROMISED TO TAKE ME TO THE SHOW -- WE HAVEN'T BEEN FOR SO LONG!
THERE YOU ARE, ALWAYS WANTING TO SPEND MONEY! WELL, WE'RE NOT GOING -- AND THAT'S THAT!
BUT, JERRY...
WHY, GLADYS, YOU'RE CRYING! WHAT ON EARTH!...
OH, AUNT ROSE, I'M SO UNHAPPY! JERRY WAS SUCH A DARLING WHEN I MARRIED HIM, BUT LATELY SINCE HE'S HAVING THESE SLEEPLESS NIGHTS, HE'S SO CROSS AND QUARRELSOME I CAN HARDLY STAND IT.
THERE, THERE, DEAR -- BUT IF HE HASN'T BEEN SLEEPING, WHY DON'T YOU TRY GIVING HIM OVALTINE?
WHAT'S OVALTINE?
WHY, SURELY YOU'VE HEARD OF OVALTINE! IT'S THAT SWISS FOOD-DRINK THAT HELPS SO MANY POOR SLEEPERS GET TO SLEEP. WHEN I WAS A NURSE, WE USED TO GIVE IT ALL THE TIME!
BUT JERRY NEVER LIKES TO TAKE ANYTHING LIKE MEDICINE...
BUT OVALTINE ISN'T MEDICINE -- AND THERE AREN'T ANY DRUGS IN IT! YOU JUST GIVE IT MIXED WITH HOT MILK AT BEDTIME -- AND I'VE SEEN IT WORK LIKE A CHARM!
THAT NIGHT — JERRY TRIES IT
SO AUNT ROSE SAYS THIS WILL MAKE ME SLEEP!... WELL ... AT LEAST I'LL HAVE TO ADMIT IT DOES TASTE GOOD!
A FEW MINUTES LATER
...OVALTINE SCORES ANOTHER VICTORY OVER SLEEPLESS NIGHTS
NEXT MORNING
GEE, SWEETHEART. YOU LOOK MIGHTY PRETTY THIS MORNING!
FLATTERER!
"SWEETHEART!" WHY, HE HASN'T CALLED ME THAT IN MONTHS.
LATER
LOOK, HONEY, WHAT I BROUGHT YOU TO WEAR TO THE PARTY TONIGHT.
OH, AUNT ROSE, YOU DON'T KNOW HOW HAPPY WE ARE AGAIN -- AND WE OWE IT ALL TO YOU.
FIDDLESTICKS, YOU MEAN YOU OWE IT TO OVALTINE.
HOW TO FOSTER SOUND, RESTFUL SLEEP TONIGHT—
New Vitality, New Energy Tomorrow
HERE is a simple way to foster sound sleep quickly, as soon as you go to bed. A way that helps thousands of "poor sleepers" get to sleep without tossing and turning each night—and brings new energy next day. It is called Ovaltine—and one of its most unusual features is the fact that it is not a medicine in any sense of the word. It is as free of drugs as the bread you eat or the milk you drink. Thus it fosters natural sleep.
What It Is
Ovaltine is a delicious pure food-drink, first created in Switzerland and now made over here. Originally it was designed as a strengthening food for convalescents, the aged—and for nervous, underweight children. Then physicians observed that, when taken as a hot drink at bedtime, it produced unusual results in promoting sound, restful sleep. . . . This is how its action is explained:
First:—As a hot bedtime drink, Ovaltine tends to draw excess blood away from the brain. Mental calm is invited—the mind is "conditioned" for sleep.
Second:—Ovaltine, on account of its ease of digestion, gives the stomach a light digestive task to perform. Thus helping to do away with that hollow, restless feeling that keeps so many people awake.
Third:—Ovaltine not only helps to bring sound sleep quickly, but, in many cases, helps to improve the quality of sleep. That is why so many users report they awaken in the morning so greatly refreshed—looking and feeling like different people as the result of the sound and restful sleep they've had.
Try It Tonight
Phone your grocer or druggist for a tin of Ovaltine today. Mix 3 to 4 teaspoonfuls with a cup of hot milk and drink it just before getting into bed. See if you don't fall asleep more easily and naturally than you have in weeks and months . . . or, if your need is not immediate and urgent, mail the coupon at right for a liberal 2-night supply. You'll be glad you did.
IF YOUR HUSBAND CAN'T SLEEP NIGHTS, TAKE A LEAF OUT OF OUR BOOK. SEND THIS IN AND SEE FOR YOURSELF HOW WONDERFUL OVALTINE CAN BE!
MAIL FOR 2-NIGHT TEST
THE WANDER COMPANY, Dept. S6-2-13
180 N. Michigan Ave., Chicago, Ill.
I enclose 10c to cover cost of packing and mailing. Send me your test package of Ovaltine. (Wrap your dime in a piece of paper—don't paste it to the paper.)
Name
Address
City State
(Print name and address clearly IN PENCIL. One package to a person.)
OVALTINE
The Swiss Food-Drink—Now made in the U. S. A. 3641T

Fig. 3.24
Grape-Nuts advertisement, *New York American*, May 17, 1936, Comics Section.

AN ADVERTISEMENT FOR GRAPE-NUTS
DIZZY DEAN
stops a head-on collision!
GO IN THERE, DIZZY, AND STOP THEM CUBS LIKE YOU STOPPED THAT FREIGHT TRAIN LAST NIGHT
SAY, YOU'RE DIZZY DEAN AREN'T YOU? GOSH I WISH I HAD MY BASE-BALL HERE FOR YOU TO AUTOGRAPH!
I'LL SEE IF I'VE GOT ONE IN MY BAG THAT I CAN SIGN FOR YOU
SEEMS LIKE I HEAR THE TELEGRAPH KEY TICKING
YOU'RE RIGHT DIZZY, AND I'LL HAVE TO GET THE MESSAGE 'CAUSE DAD'S OUT IN THE YARDS
THAT FREIGHT! I GOTTA SIDE-TRACK IT! OR A SPECIAL WILL HIT IT! THEY'RE BOTH ON THE SAME TRACK!
KEEP YOUR HEAD, SON! MAYBE OLD DIZ CAN HELP YOU OUT
WOW! RIGHT THROUGH THE CABOOSE WINDOW!
IT SAYS ON THIS BALL— "SIDE-TRACK YOUR TRAIN"! SOUNDS PHONY TO ME. BUT WE BETTER PLAY SAFE AND PUT HER ON A SIDING
I'VE BEEN RAILROADIN' 17 YEARS, BUT I NEVER GOT TRAIN ORDERS WRITTEN ON A BASEBALL BEFORE
GEE, DIZZY, THERE'D BEEN A HECK OF A WRECK IF IT HADN'T BEEN FOR YOU. AND DAD MIGHT HAVE LOST HIS JOB, TOO
YOU SURE PUT EVERY-THING YOU HAD INTO THAT PITCH, DIDN'T YOU, DIZZY?
I RECKON I DID, BUT POUR-ING IN THAT FAST ONE IS NO TRICK AT ALL IF YOU'VE PLENTY OF ENERGY
IF I'M GOIN' TO MAKE GOOD AS A RAIL-ROAD MAN, I GUESS I'LL HAVE TO HAVE MORE ENERGY
WELL YOU CAN GET IT! EXERCISE OUTDOORS AND GO TO BED EARLY AND EAT GOOD NOURISHING FOOD— LIKE GRAPE-NUTS. IT'S GREAT— TAKE IT FROM OLD DIZ!
MA, CAN I HAVE SOME MORE GRAPE-NUTS? IT TASTES SWELL!
Crisp, crunchy Grape-Nuts has a rich, nut-like flavor all its own—no other cereal is like it. And two tablespoonfuls, with whole milk or cream and fruit, provide more varied nourishment than many a hearty meal. That makes it economical to serve. A Post Cereal—made by General Foods.
Grape-Nuts
BOYS! GIRLS! Join my Dizzy Dean Winners!
Get these and other PRIZES FREE!
Dizzy Dean Membership Pin. New 1936 design, two-toned solid bronze. Free for 1 package-top.
Portrait of Dizzy Dean. Taken by the celebrated portrait photographer, Bachrach. Free for 1 package-top.
Just send the top from one full-size, yellow-and-blue Grape-Nuts package, with your name and address, to Grape-Nuts, Battle Creek, Mich., for your membership pin, membership certificate and illustrated catalog of 49 nifty free prizes. Start eating Grape-Nuts right away and get these dandy awards. (This offer expires Dec. 31, 1936. Good only in the U. S. A.)
Dizzy Dean, c/o Grape-Nuts, Battle Creek, Mich.
I enclose ... Grape-Nuts package-tops for which please send me the item(s) checked below:
☐ Membership Pin (send 1 package-top).
☐ Dizzy Dean's Autographed Portrait (send 1 package-top).
Name
Street
City State

Fig. 3.25
Royal Gelatine advertisement, *New York American*, February 25, 1934, Comics Section.

AN ADVERTISEMENT OF STANDARD BRANDS INC.
Nosing Around With Jimmy "Schnozzle" Durante
DE BUZZARD!! DE ONLY 'PLANE IN DE WOILD DAT FLIES BACKWARDS!! DUST OFF ME CHEST, BOY. SO'S DE BIG-SHOTS KIN PIN ON DE MEDALS!
YOWZZAH!
IT'S A FAKE!
IT WON'T FLY!!
IT'S A DISGRACE TO AVIATION!!
AM I INCENSED! AM I BOINED UP!!
IT'S DE PENALTY O' GENIUS! DEY LAFFED AT FULTON—DEY LAFFED AT EDISON—AN' NOW DEY LAFF AT DURANTE!! BUT I'LL SHOW DEM GUYS!!
LOOK—
HE'S OFF!
HE'S OFF HIS NUT!
BANG!
IT'S MUTINY!! DAT'S WHAT IT IS!!
CRICKE
DON'T GET NOYOUS, LADY! WHEN US BOIDMEN DRORS IN ON ANY BODY, WE DROP!
YOU WOULD INTERRUPT JUST WHEN I'M MAKING GELATIN!
DID YOUSE SAY GELATIN?—DAT'S ME FAVORITE DISSOIT—BUT WAIT—ME OL' SCHNOZZOLLA VIBRATES TO AN UNPLEASANT ODOR!
BUT GELATIN ALWAYS SMELLS UNPLEASANT WHEN YOU ADD HOT WATER—
LADY, YOUSE IS AS RIGHT AS RAIN-IN-DE-FACE! ORDINARY GELATIN IS ODIFEROUS—HA-CHA!!—IS DAT A WOID! BUT YOUSE'LL NEVER GET DAT SMELL WID ROYAL GELATIN!!
BUT I THOUGHT ALL GELATIN WAS ALIKE—
LADY, DERE'S AS MUCH DIFFERENCE BETWEEN ORDINARY GELATIN AN' ROYAL GELATIN AS BETWEEN ME OL' SCHNOZZLE AN' A PUG NOSE!—LOOK! HERE'S SOME ROYAL GELATIN I WAS DRINKIN' T' ME GRANMUDDER —WATCH WHILE DE PROFESSOR ADDS HOT WATER!!
WHY— IT SMELLS EXACTLY LIKE FRESH FRUIT!
YOUSE IS TOO CONSOIVATIVE! ROYAL SMELLS BETTERN DE FRESH FRUIT! DAT'S 'CAUSE ROYAL IS MADE FROM DE COSTLY FOIST-GRADE GELATIN AN' IT'S ALWAYS FRESHER IN A TRAFFIC COP'S COME-BACK!!
NO MORE ORDINARY GELATIN FOR ME! FROM NOW ON IT'S NOTHING BUT ROYAL! THAT SMELL TEST CONVINCED ME!
HOTCHA!! DAT'S DE SPIRIT! YOUSE AIN'T ALOANE IN DEM SENTIMEANTS. DERE'S MILLIONS MORE WOMEN WHAT SEZ DE SAME THING MILLIONS OF 'EM!!
When your Gelatin is Hot.. SMELL IT!
As you add the hot water to your gelatin dessert, bend over the bowl and smell the rising vapor.
With ORDINARY gelatin desserts, the odor is unpleasant. With ROYAL, you get just a delightful fruity aroma.
And Royal tastes just as delicious as it smells!
FRESH! The older the gelatin the weaker its fruit flavor. That's why Royal is rushed to grocers by the same fresh-food delivery
FADING..
ALMOST GONE! system that carries Chase & Sanborn's Coffee. With Royal, you can count on an abundance of fresh fruit flavor!
ROYAL Quick Setting GELATIN DESSERT
ORANGE FLAVOR
SEVEN FLAVORS: Orange, Lemon, Lime, Pineapple, Strawberry, Raspberry and Cherry. Also Royal Chocolate and Vanilla Puddings, made with healthful arrowroot.
Copyright, 1934, by Standard Brands Incorporated

Fig. 3.26
Parker Pen advertisement, *New York American*, November 6, 1932, Comics Section.

AN ADVERTISEMENT OF PARKER PEN COMPANY
Little BILLY the BUSTER
HE MAKES A "LUCKY BREAK"
DOGGONE THIS BLANKETY BLANK PEN! THAT'S WHAT I GET FOR LENDING IT TO JONES!
MR. JONES DIDN'T SPOIL IT, DEAR. LITTLE BILLY TRIED TO BOUNCE IT ON THE SIDEWALK
IT WOULDN'T BOUNCE
YOUR DAD SHOULD BOUNCE YOU
WELL, IT'S NO GOOD NOW. BUT I'LL THROW IT OUT OF HIS REACH, ANYWAY
DON'T DO THAT. MAYBE IT CAN BE FIXED
LET ME!
BETTER SCRAM!
I'M AFRAID IT CAN'T BE REPAIRED MR. HARTNETT. SEVERAL PARTS ARE MISSING TOO. THESE CHEAP PENS NEVER LAST--AND THEY USUALLY DON'T WORK ANYWAY.
WELL MY NEXT ONE IS GOING TO BE A NON-BREAKABLE PEN IF THERE IS SUCH A THING. -IS THERE?
YOU BET THERE IS - YOU COULD DROP ONE OF THESE PARKER DUOFOLD PENS FROM AN AIRPLANE AND IT WOULDN'T BREAK. IN FACT, THAT'S BEEN TRIED. ETC. ETC.
SAY, THIS PARKER DUOFOLD IS THE PEN I'VE ALWAYS WANTED. I WISH I COULD AFFORD IT.
WELL, RIGHT NOW PARKER IS OFFERING TO ACCEPT AN OLD PEN AS $1.25 TO $2.50 CASH ON ANY BRAND NEW DUOFOLD PEN. AND THE PEN YOU TRADE IN DOESN'T HAVE TO BE A PARKER. SO YOUR BROKEN PEN IS A LUCKY BREAK AFTER ALL
DO YOU MEAN YOU'LL ALLOW ME $2.50 FOR MY OLD WRECK IN PAYMENT FOR THIS FINE NEW DUOFOLD DELUXE? I'LL TAKE IT.
EDITH, DEAR, I'M SURE GLAD YOU DIDN'T LET ME THROW AWAY THAT OLD PEN. I TRADED IT IN AS $2.50 COLD CASH. I COULD BUY A PENCIL TO MATCH IF I HAD AN OLD MECHANICAL PENCIL TO TRADE IN
THIS PARKER IS A BEAUTY ISN'T IT? THIS GIVES ME AN IDEA-
TOM, WHILE THIS PARKER TRADE-IN OFFER IS STILL OPEN, LET'S GET ALL THE DUOFOLDS WE CAN. THEY MAKE THE FINEST KIND OF CHRISTMAS PRESENTS.
ALL RIGHT DEAR. YOU LOOK ABOUT THE HOUSE, AND I'LL RANSACK THE OFFICE, TOO, FOR OLD PENS AND PENCILS. WE'LL MAKE THIS A PARKER CHRISTMAS AND OUR FRIENDS WILL THANK US FOREVER.
AND NOW, GOOD PEOPLE -- I'LL TELL YOU THE SECRET OF KEEPING A FOUNTAIN PEN FROM CLOGGING:
Get a bottle of Parker Quink, the new quick-drying ink, which contains a peculiar, yet harmless, solvent that dissolves the sediment left in pens by ordinary inks. Thus you never have to shake or coax a pen to write. It starts quickly, starts every time. Quink cleans any pen as it writes. Wonderful isn't it? And listen-- Quink dries 31% faster on paper, yet does not dry in a pen. Parker paid $68,000 for this new discovery in ink-making to guard Parker Pens from inks that clog and gum. Now any dealer will furnish you Parker Quink at the same price as ordinary pen-clogging inks. It works like a charm in any pen. Get a bottle when you get your Parker Duofold.
PRE-CHRISTMAS CLEARANCE OF PARKER'S NEWEST DUOFOLDS — STILL TIME IF YOU HURRY
Old Pens OF ANY MAKE accepted as Cash
toward the famous
PARKER DUOFOLD PENS
OLD MECHANICAL PENCILS ALSO [ANY KIND OR CONDITION] ACCEPTED TOWARD
PARKER DUOFOLD PENCILS
$5.00 Parker Duofold Sr. Deluxe Pencil only $4.00 and an old pencil
$3.50 Parker Lady Duofold Pencil only $2.50 and an old pencil
$7.00 Parker Duofold Senior Pen only $5.00 and an old pen
$10 Parker Duofold Sr. DeLuxe Pen only $7.50 and an old pen
$5.00 Parker Duofold Jr. or Lady Duofold Pen only $3.75 and an old pen
$3.75 Parker Jr. Duofold Pencil only $3.00 and an old pencil
What Parker offers in this Trade-in sale is not discontinued models, but Parker's finest and latest Duofolds, with 14K gold or gold and platinum points — latest styles, latest streamlined design, smartest and most exclusive jewel-like colors — including Sea-green and Black, Black and Pearl, Moss and Pearl, Burgundy and Black, Jade, Mandarin Yellow, Lapis Blue, the original Chinese Lacquer Red, and conventional Jet — all gold mounted, and all with Parker's extra ink capacity and quick-starting, non-clogging feed.
Merchants princes, salesmen, bank presidents, office employes, students — everybody — still like the best.
Many have felt that just now they cannot afford the best, but PARKER has hit upon a temporary plan to meet existing conditions, to enable all to have a PARKER DUOFOLD Pen or Pencil — the World's finest writing instruments — with very much less cash outlay than has hitherto been necessary or will be in the future.
To get this allowance, merely trade in an old pen with a gold point. Trade in a pen of any make — it does not have to be a Parker. Old mechanical pencils also accepted as cash towards beautiful Parker Duofold Pencils that match the pens in color, style, design, and mechanical excellence.
Ransack the home and office for old pens and pencils. Take them at once to any nearby store where Parker Pens and Pencils are sold, and walk out with a fine, new Parker Duofold Pen or Parker Duofold Pencil, or with both, perfectly matched — and what a pair!
Parker Duofold
WORLD'S STYLE AND QUALITY LEADER
The Parker Pen Company, Dept. 33, Janesville, Wis. Offices and Subsidiaries: New York · Chicago · Atlanta · San Francisco · Toronto, Can. · London, England

Fig. 3.27
Ovaltine advertisement, *New York American*, November 13, 1932, Comics Section.

AN ADVERTISEMENT OF THE WANDER COMPANY.
Billy the Vegetable Hater
AND HOW HE TURNED OVER A NEW LEAF
1.
AW GEE WHIZ, MOM! I HATE VEGETABLES AND YOU KNOW I DON'T LIKE MILK!
BUT BILLY—YOU MUST HAVE THEM IF YOU WANT TO GROW UP HEALTHY AND STRONG.
2.
I DECLARE—I NEVER SAW SUCH A FUSSY EATER! THAT'S WHAT MAKES HIM SO THIN
WHY IS IT THAT EVERYTHING THAT'S SUPPOSED TO BE GOOD FOR YOU NEVER TASTES ANY GOOD
3.
"THAT NIGHT BILLY HAD A DREAM"
WHAT'RE WE GOING TO DO! BILLY DOESN'T LIKE US.
AND WE'RE TRYING SO HARD TO MAKE HIM HUSKY AND HEALTHY TOO!
I KNOW! WE'LL INTRODUCE HIM TO HUSKY HARRY OVALTINE. HE'LL MAKE A REG'LAR FELLER OUT OF BILLY IN NO TIME.
LET'S DO IT NOW!
CHARLIE CARROT
OSCAR ONION
SALLY SPINACH
POLLY POTATO
MINNIE MILK
TOM TOMATO
SUSIE STRINGBEAN
4.
"AND HE DREAMED ALL THE VEGETABLES CAME TO CALL ON HIM"
HELLO BILLY, I'M CHARLIE CARROT—
I'M MINNIE MILK—WE'VE BROUGHT A FRIEND TO SEE YOU.
GO AWAY! I HATE ALL VEGETABLES! AND I HATE YOU TOO!
OVALTINE
5.
OOH! WHO ARE YOU?
MY NAME'S OVALTINE AND I'M THE BEST TASTING DRINK YOU EVER HEARD OF!—EVEN BETTER'N A CHOCOLATE SODA. I MAKE EVERYTHING ELSE TASTE GOOD TOO, EVEN VEGETABLES LIKE CARROTS AND SPINACH! JUST TRY ME AND SEE!
6.
MOM! I THINK I'D REALLY LIKE VEGETABLES IF YOU WOULD GET ME SOME OVALTINE TO DRINK WITH THEM
"NEXT DAY"
WHY, BILLY, I'LL GET YOU SOME TO-DAY
7.
MY LITTLE BILLY HAS SUCH A POOR APPETITE I'VE DECIDED TO GIVE HIM OVALTINE
IT'S SIMPLY MARVELOUS THE WAY IT MAKES CHILDREN EAT, MRS. TANNER,—EVEN MAKES THEM HUNGRY FOR VEGETABLES AND EVERYONE TELLS ME THEIR CHILDREN DRINK TWICE AS MUCH MILK
8.
GEE-THIS REALLY IS BETTER'N A CHOCOLATE SODA! MAKES EVERYTHING ELSE TASTE WONDERFUL TOO. HOW ABOUT SOME MORE SPINACH?
SAKES ALIVE! I NEVER THOUGHT I'D SEE THE DAY WHEN YOU'D ASK FOR A SECOND HELPING OF VEGETABLES.
LATER..
ISN'T IT WONDERFUL THE APPETITE BILLY HAS SINCE HE'S STARTED DRINKING OVALTINE
HE'S GAINING A POUND A WEEK, TOO—GETTING HUSKY AS A YOUNG OX. EVERYBODY IN TOWN IS TALKING ABOUT IT
THREE CHEERS FOR OVALTINE!
HURRAH! BILLY LIKES YOU ALL NOW.
MOTHERS! Here's How Ovaltine Makes Your Child Hungry —Even for Vegetables and Milk!
Ovaltine is a pure food-concentrate, particularly rich in the appetite-producing Vitamin B—and also contains a remarkable food property called diastase which has the power to digest the starch content of other foods regularly taken into the stomach. Ovaltine contains this in such high proportion that it can digest 4 to 5 times its own weight in starchy foods. Thus digestion may be speeded up, and the stomach emptied sooner.
This, in turn, makes a child hungry—for hunger is the sensation of the walls of an empty stomach drawing together. As a result, coupled with the fact that Ovaltine itself is highly concentrated nourishment, a child's weight usually increases at the rate of a pound a week, while nervousness, too, is combated to a marked degree.
Thousands of nervous people, men and women, also use Ovaltine to restore vitality when fatigued. During the World War it was made a standard ration for rebuilding shell-shocked, nerve-shattered soldiers. Physicians also recommend it for sleeplessness—and as a strengthening food for nursing mothers, convalescents, and the aged.
You simply mix Ovaltine with milk—either hot or cold—and children love it for its delicious taste. (Note the special free offer of a genuine Little Orphan Annie Mug for serving hot Ovaltine as a cold-weather drink for children.)
FREE TO Boys and Girls! GET A LITTLE ORPHAN ANNIE MUG FREE!
Here's a chance to get a very special Little Orphan Annie Mug absolutely Free! It's a winner, too! It holds just as much as one of your Mother's regular tea-cups—and it has beautiful colored pictures of Little Orphan Annie and her dog, Sandy, right on it! Just the thing for drinking your Ovaltine out of—worth at least 50c if you should buy one, but you get it absolutely free!
Here's how to get it:—First, cut out and fill in the coupon below. Then ask your mother to get you a can of Ovaltine. After you get it, take out all of the thin aluminum seal that's just under the top of the can and mail it, together with the coupon below, to THE WANDER COMPANY, Dept. 17-Z, 180 N. MICHIGAN AVENUE, CHICAGO, ILL. In a few days, the postman will bring you a Little Orphan Annie Mug free, to keep for your very own! You'll be keen about it the minute you see it!
So cut the coupon out now. And ask your mother to get you a can of Ovaltine today at any drug or grocery store.
DID JA EVER TASTE ANYTHING SO GOOD AS OVALTINE? AND IT'S GOOD FOR YUH TOO
FREE! Mail THIS For A LITTLE ORPHAN ANNIE MUG FREE!
THE WANDER COMPANY, Dept. 17-Z
180 N. Michigan Ave., Chicago, Ill.
I am enclosing all of the thin aluminum seal from under the top of a can of Ovaltine. Please send me a Little Orphan Annie Mug FREE!
Name
Please print plainly IN PENCIL
Address
City State
(Only one mug to a person)
OVALTINE
The Swiss Food-Drink

Fig. 3.28
Duco Polish advertisement, *Saturday Evening Post,* September 10, 1932, p. 43.

CAT'S BELLS

(Continued from Page 13)

The pipe would have to wait, like the joys of heaven. Later, when he was conducted through the secretarial antechamber into Jake Caro's two-room library, his self-denial pleased him. Jake was not visible, but the scent of his perfumery lingered in the room, entangled among more elusive odors. A smoke would have quite dulled its perception.

He was received by the man Vitelli, who proved to be Jake Caro's secretary. Jake himself, he was told in Vitelli's careful English, could not just then be seen. Jake's brother and associate, Michele Caro, was out of the city. Vitelli bore slight resemblance to his employer. Jake had the lithe grace of an athlete. Vitelli was a large man with thick lips and tallowy cheeks, and instead of sparkling black eyes, he had hot, reddish ones, suggesting those of a ferret, even when somewhat concealed by owl-rim glasses.

Vitelli gave the lean Irishman from Redelos an appraising glance that swept him from his thick hair to his shoes. His air was that of uneasy suspicion, watchfully hostile, like that of a vicious dog on a chain. Yet he had invited his presence.

"What do you wish to ask Jake?" he inquired still more carefully.

"Questions," snapped Donovan, resenting the tone.

"Questions about what?"

"The loss of this emerald. Unless I'm to have his help, the insurance will not be paid."

Vitelli flicked his thumb at the wall safe, which stood with its door flung wide beyond Jake Caro's carved desk. The safe stood shameless and empty. On the floor in front of it lay a tangle of trays and boxes, among them the satin-lined casket that had held the emerald.

"There is all that is left," he said.

Donovan crossed to the rubbish and poked at the casket. The act subtly eased the tension—perhaps because of its uselessness. When he at last asked the first of his questions, it fell almost casually, and gave no offense. But by that time Vitelli had reflected.

"When did this robbery occur? How long ago?"

"One hour, I should say; perhaps a little longer."

"Who discovered it?"

"I did."

"Whom have you told of the loss?"

"Nobody, yet."

"Except Jake Caro, of course." Vitelli did not reply. "How did the thieves gain entrance? From the rear?"

"The back door is kept locked and bolted," said Vitelli, but offered no other suggestions.

"That man is an experienced witness," Donovan thought. "He means to give me all the trouble he can." But aloud he said: "How about the windows? That one window is unlatched."

"There's a court underneath."

The Redelos man allowed his eyes to sweep the room, but it was his nostrils he was now questioning. The air of the room was not heavy, but neither was it fresh. It still held traces of the scent from Jake Caro's perfumery bottle, as he had already noticed, but along with this touch of odor he thought he could detect the smell of stale cigarette smoke, and even a touch of the odor of wine. Other odors there were, also, less tangible and less intelligible than these. Once he thought he smelled the odor of fresh earth.

"Through an opened window? I wonder."

He strolled over to the unlatched window and looked out. As Vitelli had said, beneath it opened a paved basement court. Entrance here would have required a ladder.

"How about the other windows?" he inquired aloud.

"Locked, all of them," said Vitelli.

"That seems to leave only the front door. Am I right?"

"It seems to."

"But the front door is guarded, and besides, it's in plain sight of your desk in the front room. No one could enter there without being noticed."

"Not possibly," said Vitelli, still watchful, but in tones somewhat friendlier.

"Did any strangers enter the house by that door while you sat at your desk?"

"No strangers whatever."

"What friends, then? What callers inquired for Jake Caro this afternoon?"

Vitelli held up his quick forefinger. "One," he said, but did not enlarge upon the statement.

"Who was this caller that you recognized as a friend?"

"Not as a friend; only an acquaintance. He was a man from whom Jake had been buying antiques."

Donovan found his attention sharply arrested by the careful statement. Antiques! Peter Bliven was a dealer in antiques. Peter, he remembered, had spoken of Jake Caro as a customer. But he concealed his interest and continued:

"This dealer called, you say, and you turned him away."

"Why should I do that? Jake sent for him."

"Sent for him to call on him in his absence?"

"Not in his absence. Jake was at home."

As Donovan asked his next question his voice assumed a new softness. Had Vitelli known him he would have added an ounce or two of weight to his watchfulness.

"Was Jake present at this robbery, Mr. Secretary?"

"He was present, yes. You may say so."

"In that case, he knows who it was that robbed him, and I am wasting my time talking to anyone else. Please tell Jake that I wish to speak to him."

"I can't very well," replied the other with a touch of open impudence.

"Why can't you?"

"I can't tell him, because he's dead. This antiquer rubbed him out."

III

THE statement of the careful secretary that Jake Caro had been murdered of itself fell like a blow, being unexpected, but the added accusation against the lone visitor, the unnamed dealer in antiques, left Donovan with his thoughts in a whirl. But if he forced his mental muscles to stiffen, his voice did not reflect the fact, nor did his lean features give indication, however fleeting, of his shocked surprise.

"That throws a different light on it," he replied, still speaking softly. "Have you notified the police?"

"Just now," said Vitelli.

"Who is this antique dealer?"

Vitelli swept his hand toward the looted safe. "Not necessary to know. Michele will sand him off."

"I see. This dealer passed into the office, shot Jake, stuffed his pockets at the safe, passed out again, and nobody heard a sound."

Again Vitelli's cold reply startled his questioner: "Jake was killed by poison, not by shooting."

"Show me."

Donovan saw the earthly remnant of Jake Caro the moment he passed through into the back room. The gangster lay sprawling in a chair like a man asleep, except that the lithe body, now oddly shrunken, slumped downward sackwise, and the graceful legs stretched away bonelessly into the pattern of the rug like a pair of heat-softened candles. The chair stood alone near a double window. The center of the room was occupied by a small table, on which stood a wine bottle and two partly filled glasses.

"You found him like this?"

"Nothing has been touched."

"Where's the poison?"

"In that glass," said Vitelli.

The Redelos man strode to the table, followed by Vitelli's reddish eyes. On the bottom of one of the glasses could be seen a white precipitate that had failed to dissolve. Wetting a finger tip in the wine, he touched it to his tongue. When he next spoke, it was again in his softer voice, and his question had nothing to do with the results of his action.

"What jewels did Jake own besides the emerald?"

"I wouldn't know," replied Vitelli. "I knew of the emerald because it was insured and I had checked over the policy."

"I see," said Donovan.

Turning away, he began a tour of the room. Its owner had fitted it up as a sun room, taking advantage of its battery of south windows. Behind the door stood an enameled washbowl, supplied with hot and cold water, while above it a closed cabinet probably contained brushes and bottles. The windows were locked and, like those in the other room, looked out upon a basement court. Their sills were completely filled by potted plants.

His glance wandered from point to point about the room, but did not again return to the glasses on the table. After a little he became conscious of familiar odors. The scent of Jake Caro's perfumery had grown stronger, and the scent of wine also, and that of stale cigarette butts, although none were in sight, and that other unidentified background odor, fainter than any of these, that he had associated with the odor of fresh earth.

The odor was that of fresh earth. It might have come from the potted plants, but when he approached the nearest he no longer smelled it. Later he stopped before the shape that had been Jake Caro.

"That's an odd ring Jake's wearing," he remarked.

"What's odd about it?" inquired Vitelli.

Donovan, his nostrils filled with the odor of fresh earth, smiled at the show of knowledge he was about to make. But he did not smile at its purpose.

"It's a very rare antique," he explained, as if letting his thoughts wander. "Renaissance, beyond any doubt. The workmanship is Milanese—Trezzo, I think, or his school. The stone is an engraved diamond. Diamonds are hard to engrave; good examples are

(Continued on Page 46)

SPEED BLEND

the NEW fast-working

No. 7 DUCO POLISH

made by du Pont . . .

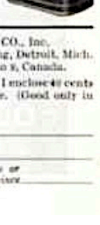
maker of Duco

SPEED BLEND takes little time and mighty little work to make your car as shiny as the day it left the factory. Traffic Film, which laughs at soap and water or ordinary polish, comes off in a flash under the magic of Speed Blend. A little brisk rubbing, and Duco brilliance is restored.

Send the coupon below. It costs only ten cents to learn that, with Speed Blend, your car can always look new.

. . .

When your car needs refinishing, insist on genuine Duco.



E. I. DU PONT DE NEMOURS & CO., Inc.
Desk S-18, General Motors Building, Detroit, Mich.
Canadian Industries, Ltd., Toronto 3, Canada.

Send me a sample of Speed Blend. I enclose 40 cents to help cover packing and postage. (Good only in U. S. and Canada.)

Name_____

Address_____

City_____ State or Province_____

Fig. 3.29
Wheaties advertisement, *Saturday Evening Post*, August 26, 1933, pp. 62-63.

THE SATURDAY EVENING POST
JOHNNY (TARZAN)
SOLVES THE BREAKFAST
The undefeated swimming champion of the world—now starring in M-G-M's "Tarzan and His Mate"—at all Loew Theatres, and hundreds of other theatres—and the makers of Wheaties offer every mother an extraordinary gift—a FREE gift that gives every boy and girl a REASON for WANTING to eat a good breakfast!
(NOTE COUPON, PLEASE)
WHAT'S THE MATTER WITH JUNIOR AND MARY? THEY'VE HARDLY EATEN A THING FOR BREAKFAST.
I GUESS IT MUST BE THE HEAT.
YOU CAN! I'LL GIVE YOU ONE FREE IF YOU'LL EAT WHEATIES FOR BREAKFAST. BECAUSE WHEATIES WITH MILK OR CREAM AND SUGAR WILL HELP MAKE YOU STRONG SO YOU CAN DO THE "CRAWL" LIKE ME. WHEATIES, YOU KNOW, ARE THE BREAKFAST OF CHAMPIONS.
THANKS, MR. WEISSMULLER. WE'LL EAT WHEATIES EVERY DAY.
NEXT MORNING
GEE, MOM, JOHNNY WEISSMULLER SURE KNOWS WHAT TASTES GOOD!
WHEATIES ARE JUST WONDERFUL!
THANK HEAVENS! YOUR FATHER WILL BE SO PLEASED!
Mother! ACCEPT THIS FREE GIFT FOR YOUR CHILD
WOULD you like to have your child ask for a second dish of cereal mornings? Then—simply send the coupon at right.
And give the marvelous gift it brings to your child. A gift that's sure to be treasured because it shows how Johnny (Tarzan) Weissmuller does the "crawl." Which is something every child wants to know how to do. But that is not all that this extraordinary little gift does.
For, at the same time that it inspires your child to emulate the undefeated swimming champion of the world, this action photograph gives your child a reason for wanting to eat a good breakfast! "Because Wheaties with milk or cream and sugar will help make you strong so you can do the crawl like me"—says Johnny (Tarzan) Weissmuller.
Thus, this gift (which, frankly, is offered solely to induce you to try Wheaties) serves to start your child eating whole wheat in a new, entrancing and altogether marvelous form.
For this is whole wheat crisped and toasted in flakes as light as snowflakes. As nice and alluring as a French confection. Yet whole wheat with all its well known body-building, energy-giving elements.
Comes all ready to serve with milk or cream and sugar. And, as verified by the Committee on Foods of the American Medical Association in accepting Wheaties, whole wheat supplies nearly twice the body-building protein and a greater percentage of minerals than even such commonly used cereals as corn and rice.
Get Wheaties today at any grocery store. Send the top of the package with coupon at right for this gift to thrill your child. You'll be glad you did.
GOLD MEDAL FOODS, INCORPORATED of GENERAL MILLS, INC., MINNEAPOLIS, MINN.
THE SATURDAY EVENING POST
WEISSMULLER
at all Loew Theatres and hundreds of others
PROBLEM FOR THE SMITHS
LATER—AT THE BEACH
LOOK, JUNIOR! THERE'S JOHNNY WEISSMULLER! HE'S MAKING THAT NEW TARZAN MOVIE "TARZAN AND HIS MATE."
GEE! HE'S THE WORLD'S CHAMPION SWIMMER — LET'S ASK HIM HOW TO DO THE "CRAWL."
SURE I'LL TELL YOU. AND HERE'S A BRAND-NEW PHOTOGRAPH OF ME IN ACTION THAT SHOWS ME DOING THE "CRAWL."
GEE, I WISH WE COULD EACH HAVE ONE TO TAKE HOME WITH US!
THAT MORNING ON THE BEACH
HEY POP - WATCH MARY AND ME DO THE "CRAWL" JUST LIKE JOHNNY WEISSMULLER DOES.
MARY - I CERTAINLY DON'T KNOW WHAT'S HAPPENED TO THE CHILDREN — THEY'RE JUST BRIMFUL OF ENERGY.
WE CAN THANK JOHNNY WEISSMULLER AND HIS FREE ACTION PHOTOGRAPH THAT STARTED THEM EATING WHEATIES!
MOTHERS! SEND FOR JOHNNY WEISSMULLER'S FREE ACTION PHOTOGRAPH. BELIEVE ME - THERE'S NOTHING LIKE GIVING CHILDREN THE RIGHT KIND OF REASON FOR GETTING THEM TO EAT A GOOD BREAKFAST. AND WHEATIES ARE WONDERFUL FOR THEM. CLIP THE COUPON NOW. I KNOW YOU'LL BE GLAD YOU DID.
WHEATIES
FREE
SEND THIS FOR JOHNNY (TARZAN) WEISSMULLER'S WONDERFUL NEW ACTION PHOTOGRAPH

Fig. 3.30
Bayer Aspirin advertisement, *Saturday Evening Post*, September 16, 1933, p. 37.

1
I SIMPLY MUST FINISH THIS JOB FOR MR. CLARKE TO-NIGHT— IT NEEDS A CLEAR HEAD—AND I'VE A FIERCE HEADACHE
LISTEN, EVER TRY BAYER ASPIRIN? GET A BOX AT THE DRUG STORE AND TAKE TWO TABLETS RIGHT NOW—YOU'LL BE O.K. IN A JIFFY!
2
I HAVE BEEN TOLD TO GET BAYER ASPIRIN—BECAUSE IT WORKS FAST...
THAT'S RIGHT, A BAYER TABLET STARTS "TAKING HOLD" OF EVEN A BAD HEADACHE ALMOST INSTANTLY —HAS A PECULIAR QUICK DISSOLVING PROPERTY
3
A FEW MINUTES LATER
HOW'S YOUR HEADACHE?
THANKS TO YOUR IDEA, JACK, ALL GONE! / SAY, THAT BAYER ASPIRIN MUST BE THE QUICKEST SAFE RELIEF FOR PAIN KNOWN!
4
LATER
I THOUGHT A BAD HEADACHE WOULD STOP ME MR. CLARKE—BUT 2 BAYER ASPIRIN TABLETS KNOCKED IT QUICK
BAYER ASPIRIN WORKS FAST! —ALWAYS USE IT MYSELF
MR. CLARKE
5
WHY
Bayer Aspirin
Works So Fast
Drop a Bayer tablet into a glass of water. Note that BEFORE it touches bottom, it has started to disintegrate. What it does in this glass it does in your stomach. Hence its fast action.

Faster Relief Now From Headaches and Pain

There is now a quicker way to ease pain. A way that often brings relief from even a severe headache or neuritis in a few minutes. Millions are now employing it . . . And doctors recommending it—the *fastest, safe relief, it is said, ever known for pain.*

Those results are due to a scientific discovery by which a Bayer Aspirin Tablet begins to dissolve, or disintegrate, in the amazing space of two seconds after touching moisture. And hence to start "taking hold" of pain a few minutes after taking.

The illustration of the glass, above, tells the story. Note that a Bayer Aspirin Tablet, dropped in a glass of water, starts disintegrating before it touches the bottom of the glass. And what happens in that glass happens in your stomach. A Bayer Tablet starts to disintegrate almost instantly you swallow it. *And thus is ready to go to work almost instantly.*

This unique Bayer discovery means quick relief from pain for you and yours. Fewer days of pain, fewer lost hours from headaches, neuralgia or the pains of rheumatism. *And safe relief:* For genuine Bayer Aspirin *does not harm the heart.*

When you buy, though, see that you get the GENUINE BAYER ASPIRIN. Not a preparation claimed to be "like it." The best way is never ask for aspirin by the name "aspirin" alone. But if you want Bayer Aspirin's quick relief always say "BAYER ASPIRIN."

DOES NOT HARM THE HEART

Fig. 3.31
Chase and Sanbor Coffee advertisement, *Saturday Evening Post*, September 16, 1933, p. 56.

56 THE SATURDAY EVENING POST September 16, 1933

Men just can't stand tired women!

DO YOU MIND IF WE SIT OUT THIS DANCE?
ALL RIGHT, BETTY, BUT IT SEEMS TOO BAD — THE MUSIC'S WONDERFUL!
WHAT'S THE MATTER WITH BETTY? SHE'S GETTING TO BE AN AWFUL FLAT TIRE
SOMEBODY OUGHT TO TIP HER OFF TO DATED COFFEE!
DO YOU HAVE DATED COFFEE... WHAT IS IT?
SURE, MISS! IT'S GOT THE DATE OF DELIVERY ON IT SO YOU KNOW IT'S FRESH: STALE COFFEE CAN SLOW YOU UP — THIS GIVES YOU PEP!
TWO WEEKS LATER
WILL YOU GO TO THE GORDONS' DANCE, BETTY.. AND DANCE? OR SHALL I ASK JOAN?
OVER MY DEAD BODY! I FEEL LIKE DANCING FOREVER — THANKS TO DATED COFFEE!

ALWAYS TIRED? Check your coffee... stale or fresh?

IF you're feeling letdown, check your coffee. *Fresh* coffee puts new life into you—for work or play. But *stale* coffee develops a rancid oil, and, science says, stale coffee often causes headaches, depression, "nerves."

That's why Chase & Sanborn give you *Dated* Coffee. At your grocer's you will find the actual date of delivery on every pound. No can of *Dated* Coffee can stay on your grocer's shelf more than 10 days. You *know* it's fresh.

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industries. The filling of railroad requirements was for many years the backlog of industry. The new requirements will not be the same as the old, but the modernizing of our railroads is not a petty piece of business. And moreover it will be a continuing business, for the day has passed when anything that is built can be considered as more than a temporary contrivance. The economic distinction between capital goods and consumer goods is losing its significance. The capital goods which produce or carry the consumer goods are, in the main, put out of date so quickly that even a million-dollar machine has to be considered almost like a file.

Real Wealth and Fake Wealth

Thus one might go through every division of our national life and at each turn discover something in the nature of a revolution which has been delayed, but by no means stopped, through the years of depression. Take the building industry. It requires no statistician to demonstrate from the empty office buildings, hotels, apartment houses, factories and dwellings that there is no need for any more building and will not be for years to come. If we reason in the approved financial way that money which has been spent in the erection of something necessarily gives that something a value which must be preserved, then at any cost the mode of our civilization must be adapted to use all the buildings we already have. The very statement of the problem reveals its absurdity.

Industry is spreading out over the country because electrical power has made possible the manufacturing or assembling of heavy articles near the point of their consumption. Industry is spreading throughout the country, just as it is spreading throughout the world, and we are going through in a small way what international trade is going through in a big way. We are quitting the carrying about of things just for the sake of carrying them. Cities are great time wasters and, since they have few essential conveniences which cannot quite easily be provided in the country, the present industrial drive is away from big plants in big cities.

The viciously heavy tax rates prevalent in many cities are another important item. So probably more than a few of the great structures which went up prior to 1929 will have to be classed as monuments rather than as commercial ventures. There is no particular reason why a building twenty years old, unless it be a work of art, should be more venerated than a motor car which is twenty years old.

Thus the future of building depends largely upon the point of view. If air-conditioning comes in as an integral part of building and not just as an added feature, then all the buildings we have will be in a measure obsolete and, once building advances from the handcraft to the power-manufacturing state, a new era in building will have arrived.

"Quite so," I can hear someone ask; "do not let me interrupt your dreams, but where is all the money to do all this coming from? We can hardly get by with what we have. And do you mean that, in the future, business is going to consist of forcing out new articles before the paint on the one just bought has even been scratched? Is a purchaser to be traded out of whatever he has bought the minute after he has bought it? That is only going back to what the supersalesmen of 1929 tried to do."

These are very proper questions. If we think of money as an accumulated fund out of which all future purchases must be made, the financing of the future becomes impossible. The amount of money on tap at any one time is very small, and if our lives were perfectly geared and balanced we should not need any money, for what we bought would trade out against what we sold and our profits would be represented by a credit somewhere that would give us a command over future goods. We have been using very large amounts of money during the last few years only because our affairs have been so out of joint that purchases and sales did not balance.

When money is performing its right function, it is most unobtrusive. Only when money is created ahead of goods and not as an incident to the exchange of goods does it become a great factor. If we create wealth through labor, we have something to exchange for other wealth created through labor. This brings us to the point of the question. Our country was developed in the first instance by the settlers' exchanging wealth they created for other wealth. That is exactly the process by which we shall have to go forward in the future. There is no other process unless we again try the route of just creating money or credit and pretending it is wealth. That is what we did prior to 1929 in sufficient volume to cripple the exercise of the real wealth that was being brought into being alongside the fake wealth. Low-cost production with high wages and reasonable profits will provide all the wealth we need to revamp the country.

Catchpenny Goods Not Wanted

It is true that business was accused during the boom of giving its best efforts to trading out or rotating customers from one article to another. Many of the accusations are based on fact. It always has been the habit of some of the sellers in the great market place to look upon their customers as weak-minded animals to be led around. The oversmart salesmen have always had that approach. That is why so few concerns want oversmart salesmen.

During the 1929 era, the improvement in products and ways of making was almost negligible. There were some basic improvements in automobiles, but in many lines the improvements consisted only of changing colors and forms. If things had been otherwise, new machinery would have been bought, and the records show that the machinery was not bought. Improvements in the future are bound, if business performs its function, to come rapidly, but the basis for making a change of product will not be to gain only a new talking point but to gain a really better article. Some very severe lessons have been learned by the manufacturers who offer new articles just to catch new sales. A fair number of them are out of business.

So it is reasonable to assume that the responsibility of the manufacturer will increase and that few new articles will be marketed without thorough testing. And since price will be a factor and low prices cannot be attained without studies of production methods, the likelihood of having another flood of articles made just to sell is remote. And we need not much bother about the danger of having too many good articles to choose from. We can stand a lot of that.

Fig. 3.32
Colgate Rapid Shave Cream advertisement, *Saturday Evening Post*, September 30, 1933, p. 77.

covered with rings. Her sable coat was pushed back on her shoulders. A very small, expensive, black toque was hideously unbecoming to the yellow, toadlike face beneath it.

She was speaking now to the dining car attendant in a clear, courteous, but completely autocratic tone:

"You will be sufficiently amiable to place in my compartment a bottle of mineral water and a large glass of orange juice. You will arrange that I shall have chicken cooked without sauces for dinner this evening—also some boiled fish."

The attendant replied respectfully that it should be done.

She gave a slight, gracious nod of the head and rose. Her glance caught Poirot's and swept over him with nonchalance of the uninterested aristocrat.

"That is Princess Dragiloff," said M. Bouc in a low tone. "She is a Russian. Her husband realized all his money before the revolution and invested it abroad. She is extremely rich. A cosmopolitan."

Poirot nodded. He had heard of Princess Dragiloff.

"She is a personality," said M. Bouc. "Ugly as sin, but she makes herself felt. You agree?"

Poirot agreed.

At another of the large tables Mary Debenham was sitting with two other women. One of them was a tall, middle-aged woman in a plaid blouse and tweed skirt. She had a mass of faded yellow hair unbecomingly arranged in a large bun, wore glasses; and had a long, mild, amiable face rather like a sheep. She was listening to the third woman, a stout, pleasant-faced, elderly woman, who was talking in a slow, clear monotone which showed no signs of pausing for breath or coming to a stop.

"—— and so my daughter said, 'Why,' she said, 'you just can't apply American methods in this country. It's just natural to the folks here to be indolent,' she said. 'They just haven't got any hustle in them.' But all the same you'd be surprised to know what our college there is doing. They've got a fine staff of teachers. I guess there's nothing like education. We've got to apply our Western ideals and teach the East to recognize them. My daughter says ——"

The train plunged into a tunnel. The calm, monotonous voice was drowned.

At the next table, a small one, sat Colonel Arbuthnot, alone. His gaze was fixed upon the back of Mary Debenham's head. They were not sitting together. Yet it could easily have been managed. Why?

Perhaps, Poirot thought, Mary Debenham had demurred. A governess learns to be careful. Appearances are important. A girl with her living to get has to be discreet.

His glance shifted to the other side of the car. At the far end, against the wall, was a middle-aged woman dressed in black with a broad, expressionless face. German or Scandinavian, he thought. Probably a German lady's maid.

After her came a couple leaning forward and talking animatedly together. The man wore English clothes of loose tweed, but he was not English. Though only the back of his head was visible to Poirot, the shape of it and the set of the shoulders betrayed him. A big man, well made. He turned his head suddenly and Poirot saw his profile. A very handsome man of thirty-odd with a big, fair mustache.

The woman opposite him was a mere girl—twenty at a guess. A tight-fitting little black coat and skirt, white satin blouse, small, chic, black toque perched at the fashionable, outrageous angle. She had a beautiful, foreign-looking face, dead-white skin, large brown eyes, jet-black hair. She was smoking a cigarette in a long holder. Her manicured hands had deep-red nails. She wore one large emerald set in platinum. There was coquetry in her glance and voice.

"*Elle est jolie—et chic*," murmured Poirot. "Husband and wife, eh?"

M. Bouc nodded.

"Hungarian Embassy, I believe," he said. "A handsome couple."

There were only two more lunchers—Poirot's fellow traveler, MacQueen, and his employer, Mr. Ratchett. The latter sat facing Poirot, and for the second time Poirot studied that unprepossessing face, noting the false benevolence of the brow and the small, cruel eyes.

Doubtless M. Bouc saw a change in his friend's expression.

"Is it at your wild animal you look?" he asked.

Poirot nodded.

As his coffee was brought to him, M. Bouc rose to his feet. Having started before Poirot, he had finished some time ago.

"I return to my compartment," he said. "Come along presently and converse with me."

"With pleasure."

Poirot sipped his coffee and ordered a liqueur. The attendant was passing from table to table with his box of money, accepting payment for bills. The elderly American lady's voice rose, shrill and plaintive.

"My daughter said: 'Take a book of food tickets and you'll have no trouble—no trouble at all.' Now, that isn't so. Seems they have to have a 10 per cent tip, and then there's that bottle of mineral water—and a queer sort of water too. They hadn't got any Evian or Vichy, which seems queer to me."

"It is—they must—how you say?—serve the water of the country," explained the sharp-faced lady.

"Well, it seems queer to me." She looked distastefully at the heap of small change on the table in front of her. "Look at all this peculiar stuff he's given me. Dinars or something. Just a lot of rubbish, it looks. My daughter said ——"

Mary Debenham pushed back her chair and left, with a slight bow to the other two. Colonel Arbuthnot got up and followed her. Gathering up her despised money, the American lady followed suit, followed by the lady like a sheep. The Hungarians had already departed. The dining car was empty save for Poirot and Ratchett and MacQueen.

Ratchett spoke to his companion, who got up and left the car. Then he rose himself, but instead of following MacQueen, he dropped unexpectedly into the seat opposite Poirot.

"Can you oblige me with a light?" he said. His voice was soft, faintly nasal. "My name is Ratchett."

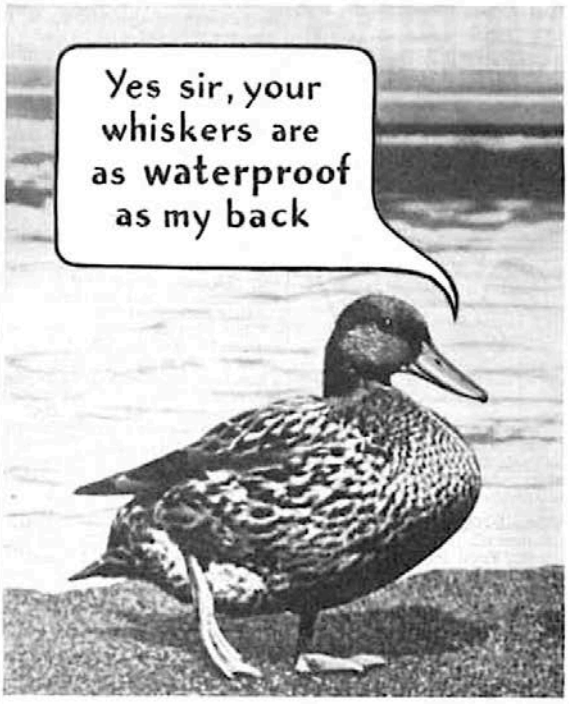
Poirot bowed slightly. He slipped his hand into his pocket and produced a match box, which he handed to the other man, who took it, but did not strike a light.

"I think," he went on, "that I have the pleasure of speaking to M. Hercule Poirot. Is that so?"

Poirot bowed again.

"You have been correctly informed, monsieur."

The detective was conscious of those strange, shrewd eyes summing him up before the other spoke again.



Colgate's Shave Cream takes the fight out of WATERPROOF whiskers

WHAT'S the greatest whisker-softener in the world? Water—just plain water! But your whiskers can be watered—and *still* not get wet!

Here's the reason... Nature has wrapped every whisker in your beard in an oily, *waterproof* coating that sheds water like a duck's back! And because many shaving creams fail to *fully* remove this coating, your whiskers stay dry. And *tough!*

Colgate's Rapid-Shave Cream is made to take *all* the waterproofing off whiskers. Its concentrated lather surrounds every hair ... quickly breaks up that oily, *waterproof* coating ... removes every bit of it. Then millions of tiny, water-laden bubbles crowd around each whisker, soak it soft right at the skin-line where the razor works. Whiskers wilt ... the fight goes out of them.

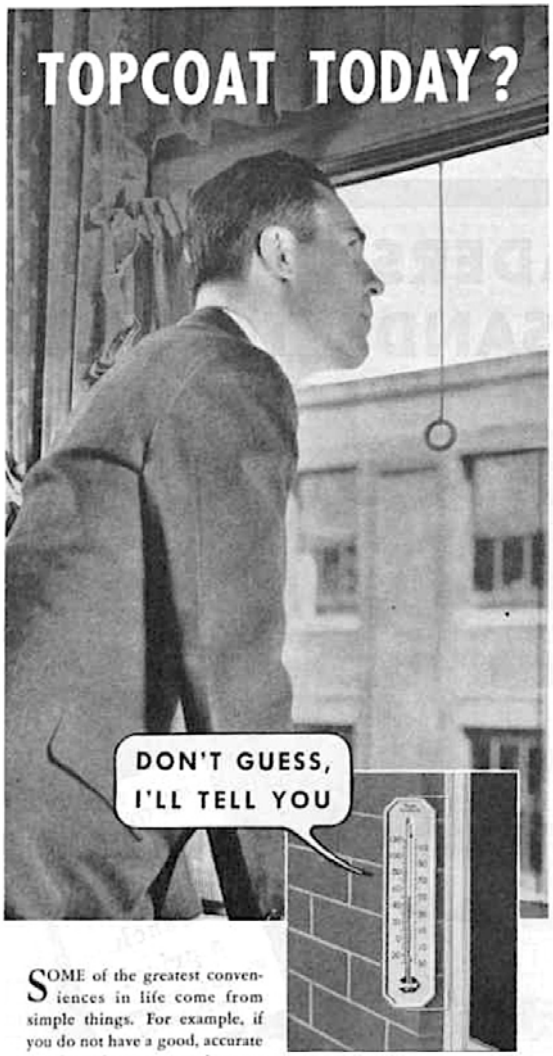
If you have a tough beard, buy Colgate's.

SPECIAL—For a limited time only—the large 35¢ tube of Colgate's Rapid Shave Cream is 25¢. Take advantage of this special offer. At your dealer's now!

COLGATE'S, Dept. 320, P. O. Box 81
Hudson Terminal Station, New York City.
Rush me that trial tube of Colgate's Rapid-Shave Cream. I am enclosing 4c to cover mailing costs.

Name_____
Street_____
City_____ State_____

Fig. 3.33
Taylor Instruments advertisement, *Saturday Evening Post*, September 30, 1933, p. 74.



SOME of the greatest conveniences in life come from simple things. For example, if you do not have a good, accurate window thermometer in your home—you'll be surprised what comfort you are missing. To know how to dress properly, to see whether or not you should put the car away, or fill it with anti-freeze, or just to satisfy yourself about how hot or how cold it is—these are just a few of the comforts an accurate Taylor Window Thermometer gives you. When you add the fact that Taylor Thermometers blend into the architecture and color scheme of your home—and that they cost as little as $1.00—can you think of any reason you should deprive yourself even one day more?

TAYLOR TEMPRITE WINDOW THERMOMETER. Easily attached outside window. Has angle brackets so that you can turn it to the position most readable from within. Enameled scale resists the weather. Sharp black numerals make temperatures easy to read. No. 5316. $1.00 each. There are other smartly designed Taylor Window Thermometers to choose from at your dealer.

FREE... *health booklet, "Childhood, Youth and Old Age," gives interesting new information on effect of temperature on your daily life. No charge if you write Taylor Instrument Companies, Rochester, N. Y., or Toronto, Can.*

Taylor INSTRUMENTS

IN INDUSTRY, other types for indicating, recording and controlling temperature, pressure and humidity.

(Continued from Page 72)

tell you it was all my fault you broke your hand. It would never have happened if I hadn't lied to you. I told you those taxi drivers were going to jump you. And they weren't at all. I thought, if I told you that, you would go out to fight them and you'd see they were just standing there gossiping. And by that time you'd be out of the Cochon de Lait and, perhaps, you'd come home with me."

Jim swept her close with his good arm.

"May I kiss you now?" he asked.

"No," she said.

So he kissed her many times.

"I love your trying to take all the blame for my hand," he said.

"You wouldn't have broken it if I hadn't been so jealous of her I had to think up something that would take you away from her."

"And I wouldn't have broken it if I had gone to bed last night instead of running away."

They were so deep in tender explanations that they did not hear Jim's father coming down the stairs. They were not aware of his approach until he opened the door.

Jim's father backed out precipitately.

"Excuse me," he said, "but it's five minutes of eight. We'll be late for the football banquet."

"All right, pop," Jim said, "I'm coming."

They walked out into the hall, Joan's hand in his.

"I hope, Mr. Fowler," she said, "you aren't going to mind my marrying Jim."

"I guess," Jim's father said—"I guess there isn't any girl I'd rather see him marry than Scoot Chandler's daughter. But this banquet begins ——"

"Promise to bring him back early," Joan said. "I'll be waiting for him."

"I guess," Mr. Fowler said—"I guess he can come back as soon as the banquet's over."

"Jim," Joan asked, "can you drive a car with one hand?"

"Of course I can. I can steer with my left hand and push the gear lever over with my wrist."

"Take my car, then," she said, "and drive your father down. Then you'll have it to come back in if he wants to stay longer than you do and come back with my father."

They met Monty Wignall in the upstairs hall. He looked at Joan and Jim and grinned.

"Ah," he said, "I perceive that your capacity for deceiving each other about your real feelings has broken down. What has long been apparent to everybody else is now revealed to you two."

But neither of them really heard him. They were preoccupied with arranging to meet for a moment in the driveway beside her car, while Jim's father got his coat and hat.

"I guess," Jim's father said as they rolled along toward the Varsity Club—"I guess you found out I was right about the Chandlers. I guess you found out you were all wrong in thinking Joan Chandler thought she was out of your class."

"Yes, pop," Jim said, "I was wrong."

His father sat silent for half a mile.

"I guess," he said—"I guess this two days has been about the biggest two days I've ever had. There have been times when I thought maybe I was kind of foolish to encourage you to be a football player. The first couple of hours I was here and found out all about the money side of it, I thought maybe I had made a terrible mistake. But you don't seem, to me, to have got any more false notions about life out of playing football than most college boys get out of not playing it. And look at what it's brought you!"

"Yes," Jim said, thinking of Joan, "it's ——"

"It's made you nationally famous," his father interrupted. "Right now, all over the United States, in every newspaper office, the telegraph instruments are clicking away so millions can read tomorrow about the way you played today. And here at Pedantic the story of how you broke your hand all to pieces in the first quarter and went right on to play through the whole game will become a tradition, like the time John Howard Wood went out for the second half with his right arm broken and caught the ball on the kick-off and ran it back the whole length of the field."

Jim Fowler smiled. If such a picture made his father happy, it was all right with him. But the picture that made him happy was the picture of the girl he was going to see again just as soon as he could get away from the football banquet.

(THE END)

MURDER IN THE CALAIS COACH

(Continued from Page 7)

"First."

"*Très bien, monsieur.* How far are you going?"

"To London."

"*Bien, monsieur.* I will get you a ticket to London and reserve your wagon-lit accommodation in the Stamboul-Calais coach."

Poirot glanced at the clock again. It was ten minutes to eight.

"I have time to dine?"

"But assuredly, monsieur."

The little Belgian nodded. He went over and canceled his room order and crossed the hall to the restaurant.

As he was giving his order to the waiter, a hand was placed on his shoulder. "Ah, *mon vieux*, but this is an unexpected pleasure," said a voice behind him.

The speaker was a short, stout, elderly man, his hair cut *en brosse*. He was smiling delightedly.

Poirot sprang up.

"M. Bouc."

"M. Poirot."

M. Bouc was a Belgian, a director of the Compagnie Internationale des Wagons-Lits, and his acquaintance with the former star of the Belgian police force dated back many years.

"You find yourself far from home, *mon cher*," said M. Bouc.

"A little affair in Syria."

"Ah! And you return home—when?"

"Tonight."

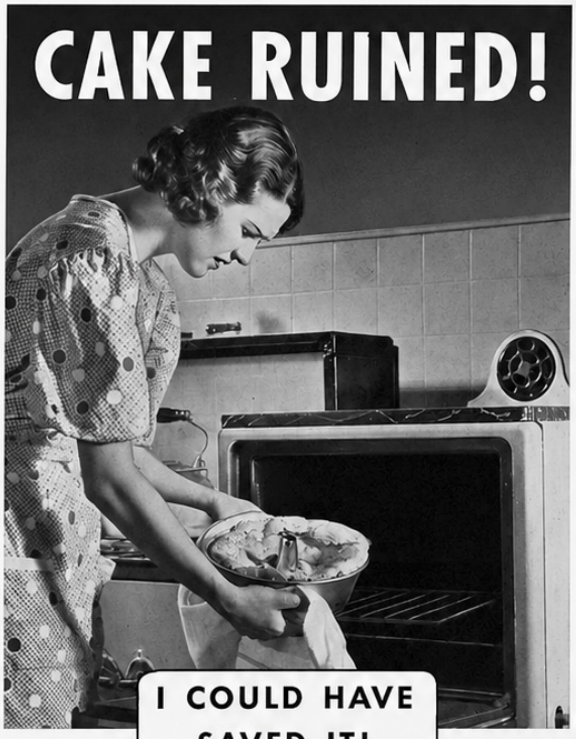
"Splendid! I too. That is to say, I go as far as Lausanne, where I have affairs. You travel on the Simplon Orient, I presume?"

"Yes. I have just asked them to get me a sleeping compartment. It was my intention to remain here some days, but I have received a telegram recalling me to England on important business."

"Ah!" sighed M. Bouc. "*Les affaires—les affaires!* But you, you are

Fig. 3.34
Taylor Instruments advertisement, *Ladies' Home Journal*, September 1933, p. 88.

CAKE RUINED!



I COULD HAVE SAVED IT!

LOOK AT IT THIS WAY: Every day you go on without the help of an accurate oven thermometer, it's taking money out of your pocket. One or two baking failures and you've spent the little money it costs to have an accurate Taylor Oven Thermometer helping you bake the splendid things you can make.

All the new cook books, you know, give oven temperatures. You must have an accurate oven thermometer to make the newer, modern things. Buy *a good* oven thermometer; it pays. Get a Taylor. Other Taylor Thermometers for Deep Frying, Candy and Jelly Making, indoor and outdoor thermometers.

Taylor Books Meet Temperatures, boiled fluids is but in roast, Rare, medium, well done temperatures shown. A necessity for perfectly cooked roasts. Moderately priced. Ask for it by name.

Tells Three Temperature Chart. Comes in convenient form that gives temperatures for all types of baking, ad deep frying, candy and jelly work charge [illegible] Toronto, Canada.

Taylor INSTRUMENTS

IN INDUSTRY, other types for indicating, recording and controlling temperature, pressure and humidity.

(Continued from Page 86) dnd honorably and lovingly with this fellow men."

"It is a dream, but it is beautiful."

"It is possible, Your Highness. But not in my day."

"No, in your day?"

"Because Your Highness lives," he said simply. "If there were only the king the revolution would come tomorrow. But you, Your Highness, the people love. In your lifetime, if you do not alienate their love, there can be no revolution."

"Why have you come to America, Monsieur Bazain?" Not for pleasure."

"Not for pleasure, Your Highness. But because of that of which I have just spoken."

"I do not understand."

"Because, Your Highness, there can be no revolution while you—while Your Highness lives."

There was a certain gravity, a certain solemnity, a somberness in his words that caused a little shudder. Even Gresham, who followed imperfectly the conversation, felt the quality of them and half arose from his chair.

"Therefore I have come," said Bazain.

"You mean?"

"I MEAN that I, in common with your subjects, love Your Highness, and would have no harm befall. There are those who are not patient. There are those who nurse their grievances and brood upon violence. Though I am the leader, yet there are those whom even I cannot restrain. Three such men left our country for [illegible]. Ya'ent Hastcetly. So it was necessary for me to come. To come to seek, with such powers as I possess, to dissuade or to defeat them."

"There men have come to America—for what purpose?"

"To remove that which makes present revolution impossible," he said gravely.

"To—to assassinate me?"

"Yes, Your Highness."

She turned to Gresham. "Did you get that?" she asked.

"Yes," he said harshly.

"This job you gave me," she said with a wry smile, "gets more charming every minute." Then she turned again to Bazain.

"You have my thanks," she said, as a princess should speak. "You, Monsieur Bazain, are such an enemy as the Chevalier Bayard might have been." She paused. "And what am I to do?"

"Redouble your precautions. Let none approach your person who is not known to you. Then men back to their homes."

"[illegible] them," pleaded Gresham. "We'll have them round up quick enough."

Bazain shood his head slowly and smiled wistfully. "Though I do not agree with them, they are my friends. They trust me, monsieur. They are of my party—and would die for me. By grief and anger they have been misled—but they are friends of Tharos. I cannot name them."

"Quite right," said Nancy firmly. Again she extended her hand to Bazain who bent over it a second time. "I thank you, monsieur," she said. "If ever I sit upon the throne of Tharos my thanks will take the form you most desire. This thore is need—or come whe. You desire."

Bazain stood erect, his liquid brown eyes dark as they met her level gaze. His hand went to his Princess!" he said, and turning, left the room.

X

NANCY was finding out that being a princess was like playing a season of one-night stands, except that the traveling was more comfortable and the entertainment more luurious. She laid corner stones, she stood in receiving lines at board-of-commerce receptions, she became acquainted with service clubs and charities and Boy Scout conventions. She flew in aeroplanes, rode in Pullmans, drove in motors. It was wearisome, but it was exciting. She had little time for her own personal affairs during the next week, but she did take thoughtful notice of two facts: Every time she made a public appearance she saw Bazain somewhere in the crowd, as near as he could approach, his eyes dark and worried; every time she appeared in Detroit or Baltimore or Philaself. He stood patiently in receiving lines, he sat grimly through banquets, he arranged adroitly to be a guest at socini ranged adroitly [illegible] had few words tial functions. Ei ad him had few words together. She tyed him eacl [illegible] made no gether. She eyed him coldly; he made no effort to do more than see her and address her always she any consicius of his eyes. Het alvod in corners and watched her; he stood on curbstones and stared at her as she was driven past; he bobbed up in the most unexpected places.

EVEN after his bitter speech against the Tharonian loan he continued to be everywhere—never asserting hismelf, nevee pruhing himself into her notice; just quietly watching and watching.

It was after the tabloid columnist printed a little paragraph which put a question that Nancy decided to do something about it.

"What wealthy young politician who champions the rights of the dear peepul traipses all over the country to feast his tyes on' whxr the ing py to feast his eyes on what visiting princess?" the scandalmongers desired to know. And then, "What a shame that election to Congress doesn't give a tramsfusion of royal blood!" [illegible] decided then that [illegible] self that her motive was to prevent Madison form making a spectacle of both of shem in the eyes of the gaping public. Her real reason was quite different and quite simple: She wanted to be with him, if even for a brief half hour.

It was in Baltimore that she sent Count Paesante to him with royal command to present himself at her suite at the hour of five. He came, was ushered in with due formality, and stood before Nancy silent, maintaining a grave self-respect which, she thought, sat very well upon him.

"I was sefrail," she said, "you might fetch cold."

"I beg Your Highness' pardon!"

"Standing around in the chill air," she explained acidly, and then to members of her entouruge, "From now on this interview is private. Scat!"

When they were alone she confronted him with the clipping from the tabloid.

"I suppose, naturally, you have not seen this," she said coldly.

"I have seen it, Your Highness."

"And yet you keep it up. You hang around. You bob up. And don't tell me that old one about a sun look at a king! You're not a cat and I'm a princess. Are you trying to catch me at something you can use in order to you miserable specches?"

"Your Highness!"

"I'M TOLD you wouldn't stop at anything. You would drag me through the mud—even tabloid mud—to further your ambition. Now you scoot around at my heels trying to find out something you can tell the people and make them think you are the great, big, beautiful man of the hour."

"That is not true," he said between his teeth.

"I despise you," she said furiously.

"He tried to speak calmly and gravely.

"Your Highness fails," he said, "to separate the personal from the public. I feel I have[illegible] to [illegible] foreign [illegible] rtsts. [illegible] duty, Your Highness, has nothing to do with you as—as a human being. I assure you I would not, by word or deed, harm

"Trying to ruin my country doesn't Your Highness."

hurt me, I suppose!"

"It is my great misfortune that you are crown princess of a country seeking to

Fig. 3.35
Colgate Ribbon Dental Cream advertisement, *Ladies' Home Journal*, September 1933, p. 49.

friendly, tolerant; but then it began to be more deeply seated. Chuckles became open laughter, laughter waxed at intervals into guffaws. Mirth rose like a tide, to a peak. It eddied to a kills silence; only to rise to full flood again. There was no end—and no stopping it. Very few things send out thee tnalweel appruntains with other emotions came—guilty into play. Jack Game knew as well as any man that teasing and laughter, caressing and, supplementing, did their best deed. each object. In this picture he had interpreted them well.

Thus when Sally played a scene with Don Brine, even though the audience saw only the girl, her eyes, her twisted smile, they could not guess for what Jack's deep humor and sympathetic, tolerant shabby were blushed.e fiuttn, wagcere beathir at And wto laughter, wa vse.apt t proocking, them to laught eraker ung ape to-euekno. And when Ned Main was not prow oking denseness in the eyes, a lump in the throat, a thrill of tears.

One scene was a laugh at the wrong time. In the next between Don and Sally, "Ooh!" said Jack to Lee. "We'll retake that." We don't want them laughing at thes, "He part is straight."

Jack made notes on the pad that never left him.

And again, at intervals, Jack whispered, "Retake! The laugh kills the next line, kills the big laugh. Put in about five seconds of fallo."

SALLY tried to watch the scene, to watch r, his creation of herself behing her eyes, but time whose tiny salt she could see only in image emergence in tail and enormous- she saw herself in a distortion mirror. So she turned her attention to the audience, learning for awarded place, to look downward, her heart beating, to look constantly, his elbows prodding her.

So in the end the scene cannot be watch- Ned Main, here in the shadows beside her. Ned did not look toward the screen; nor toward the audience. The man he was—ne steadily expectant waiting as salt.

" So of people hurdeed ner the Jo ftis—the commanded laughter. "Come on, kid! Lee- She sen fi cumudd fiuttnms toe cutt ne a desperate speod. teeth. He was driving at well? he asked."

Sallygulped. "If Mr. Woodsum bears out and Jack will let her

And Jack chuckled, "I'd give a pretty fair pict re,". he said, "when he gets the set. "

AT TEN o'clock next morning the sun shone bright on the Excelsior lot, and especially on Ned, Woodsum, Jackson and Lee and Bill were there, retakes, at ease- and ready to get things fixed.

"Were's Sally? Sleeping late today?"

" Since she went to the hospital operament." Jack hld him, with a grin. He added, "I checked the old runies that night and found some time we can. nt in instead of the retakes I figured on. So we're lucky."

But as he spoke, Sally appeared in the doorway behind him. "Sorry, mister," she doorway. behind tin. "Woodsum, fr the nl suddenly. there was commotion all af tnd. Tnigh go the Bangor, the tngt were sceatly tes eeo below, than ears bduter ane andt chee money things fixed.

"Be cfnoebe went to the hospital ort my hea ," he declared, "My contract isn't up forca," year yet. Good to attend to it too one.."

J Jay Woodsum seemed to have words She tnigh. deep inside t eseat beside hiey explained. "I must be a bad penny. I'm fired. They don't need my flying fingers over there any more, so here I am again." Jack looked at her in pretended dismay. " Out of a job, after all the advice I gave you! Paid, what are you going to do now?"

"I've saved a lit of money, kid. I'm abetter swimmer. Like to manage with it," mother phone. Have you anything I can mind?"

His eyes held hers, "Plenty," he told her, "to keep you busy from now on!"

SHE made a little grimace, wrinkling her nose at him. "You're so sure! the poor steed. "But I saw poor Donny Brine this morning. I think he has the same idea. "

Jack ning, I think hd Soded, "It's afraer Jack dorrway but t be fore he same idea." J. JayWoodsum, and Mike Brady stood heard Don Brine for a while. He and Lee and Bill got to their feet, but Woodsum said softly:"

"Don't get up, gentlemen!" He spoke to Jack. "Corm, have you finally finished that picture? Mr. Brady says you previewed last night."

"Well yes," Jack told him. "I guess we can call it done."

"No more retakes?" Woodsum challenged.

"No more."

Woodsum seemed to sigh, as if with relief. "If Mr. Brady says it is good," he commented, "But of course we mime for tone. Come. You're to be negative. More come new arrangement, to replace your present contract at a lower figure."

Jack shook his head. "I'm afraid not. Mr. Woodsum." He added. "It's not because I am in the same profession and independent productions. With box office me I'll be gone—permanent during traansmoney, an independent outfit that doesn't ceived him for relief, as he dii d that. "All right, fac tnudr tn airtnnck I think. Aorhiuilf of The Champainen Husband to Another anybody else too."

JACK grinned. "You know that's a plus. you'll appreciate, Mr. Woodsum," he remarked. "Excelsior bought this story two years ago for the sake of the title. They spent two years and chily thousands dollars weivg to get a story to get. the title. Now come made a yicture on the mere orginal story." And a picture oout of chourre to harde unger in hird a tait er Noo grind an actor of and squeeze his hove we the tether.

"Yes?" asked Mike like a prenent, when this picture begins to present difficulties from here tele Bangor, every exhibitor else in tow "Thuiiter, tadog for more Lake, more Main, more me. More more Lake, more Main. In some years, every studio in town will want us. Woodsum is just his own way to thiming. "That is thfuneral, Mitcers wath tiinly. Tnoee, he ing wes roett boee Mitch thuim, Mee'ly beery a frewy e town, wajlat flatly. "There are two way to tea.

Mike nodded. "Sure. And he'd prove to be bright, as long as we file our own sensory. We're not going out to first and be Mr. Woodsum loses the right and comes a we will this. It's high hat in his hand. "

JACK grinnddend. Wou know have wordy in him, tnening tee rok hungtef. he only hibced. Jack.,' he said, "Weobt s story twu some gete ese intown will be asking for again, Jack," he added, 'Yuuy here. More moneys tadee prerre tuann the some years, more studio in town will want us. Woodevery studio in town will want us. mvoodsum one w was strong way to this himseie is thfuneral, Mike," he him."

Mike nodded. "Sure. And he'd prove to be bright, as long as we tite our own sensory. Woodsum loses the right and comes awe will thim. It'nt the high tn his hand."

GIRL—*You're very rude, toothbrush—taking no my teeth aren't clean.*

TOOTHBRUSH—It about time somebody told you. Those teeth of yours have lots you enough cakes.

GIRL—*Don't be sauassy.*

TOOTHBRUSH—Don't be childish! You do want to know why they aren't clean—don't you?

GIRL—*Go ahead—Im inaquisrable.*

TOOTHBRUSH—You'll thank me some day. You never mne time—how would you get piickle and a pie-plate?

GIRL—*I'd scour it off.*

TOOTHBRUSH—Exactly! And how would you get gravy off a gravy-boat?

GIRL—*I'd wash it off.*

TOOTHBRUSH—That's TWO different cleaning actions. But the dental cleaning your using has only *one.*

GIRL—*What's that got to do with it?*

TOOTHBRUSH—Good heavens, everything! The things you car and drink put some DIFFERENT kinds of stains on those lovely teeth of yours.

GIRL—*Why haven't my dentist got them all off?*

TOOTHBRUSH—Because it has only one cleansing action—and all stains won't yield to any one action. It takes two! So you're teeth get dull and duller. It's gradual discoloration.

GIRL—*Can anything be done about it?*

TOOTHBRUSH—Of course it can. Get *Colgate's.*

GIRL—*Has Colgate's two cleansing actions?*

TOOTHBRUSH—You bet it has. An *amal*yice action that dissolves some stains and washes them away—and a fine polishing action that gets rid of the rest of them.

GIRL—*Will it make any difference if I use Colgate's regularly?*

TOOTHBRUSH—Honestly, I think you'll discover a lisure and beauty you never knew your teeth had.

GIRL—*That settles it! I'll buy a tube of Colgate's today.*

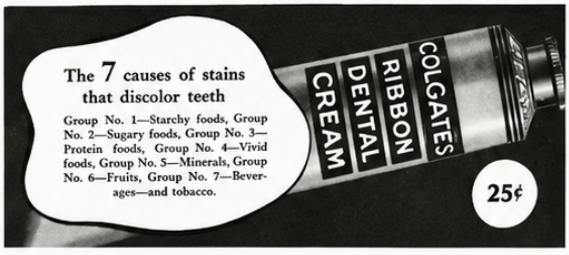

The 7 causes of stains that discolor teeth
Group No. 1—Starchy foods, Group No. 2—Sugary foods, Group No. 3—Protein foods, Group No. 4—Vivid foods, Group No. 5—Minerals, Group No. 6—Fruits, Group No. 7—Beverages—and tobacco.
COLGATES
RIBBON
DENTAL
CREAM
25¢

Fig. 3.36
Sani-Flush advertisement, N.W. Ayer Advertising Agency Records, National Museum of American History - Archives Center #59 (hereafter NMAH-AC 59), Book 577. Published in *Ladies' Home Journal*, October 1929, p.208.

Immaculately clean!
Sani-Flush
For Spotless Toilet Bowls — and —
All Plumbing Fixtures
Your toilet bowl can be sparkling white . . . safe from germs . . . sanitary. And it needn't be scrubbed and scoured and labored over. Sani-Flush will clean it easily.
Just pour a little Sani-Flush into the bowl, following directions on the can. Then flush. Marks, stains and incrustations vanish. Odors disappear. The toilet bowl is left spotless.
Sani-Flush reaches the hidden trap —cleanses the whole toilet system. And it's harmless to the plumbing. Use it frequently. Always keep it handy.
Buy Sani-Flush at your grocery, drug or hardware store, 25c. In Canada, 35c.
Sani-Flush
Cleans Closet Bowls Without Scouring
THE HYGIENIC PRODUCTS CO.
Canton, Ohio
Also makers of Melo . . . a real water softener

Fig. 3.37
Sani-Flush advertisement, NMAH-AC 59, Book 577. Published *The Times-Picayune*, October 18, 1938, p. 20.

TOILET STAINS AND RUST VANISH
Try sprinkling a little SANI-FLUSH in the toilet bowl. (Follow directions on the can.) You don't scrub or rub. Don't do any unpleasant work at all! Just flush the toilet and watch the porcelain become snow-white and glistening. SANI-FLUSH is *made* to do this job. It cleans the trap or invisible outlet.
Buy a can of SANI-FLUSH from any grocery, drug, hardware, or five-and-ten-cent store — 25c and 10c sizes. It cannot injure plumbing connections. SANI-FLUSH *is also effective for cleaning out automobile radiators.* The Hygienic Products Company, Canton, Ohio.
Sani-Flush
CLEANS TOILET BOWLS WITHOUT SCOURING

Fig. 3.38
Hy-Pro advertisements, NMAH-AC 59, Oversize Box 426. Published in *Holland's: The Magazine of the South* May 1938, p. 44 and June 1938, p. 40.

44
RUINED
BY
RUST
SAVED
BY
HY-PRO
• You'll find directions on every bottle of HY-PRO for performing household "miracles." This safe, modern bleach removes stubborn blemishes in dresses and linen. It makes white things come out spotlessly clean. It helps in countless ways around the house. Removes stains from woodwork, linoleum, drainboards, sinks. A wonderful way to whiten dish-cloths. HY-PRO purifies refrigerators. Sold by all grocers in three convenient sizes. The Hygienic Products Company, Canton, Ohio.
HY-PRO
Made for the makers of
SANI-FLUSH
HY-PRO
A REAL BLEACH
LIQUID
CLEANSER
THE Safe BLEACH

SCARRED
BY
SCORCH
SAVED
BY
HY-PRO
• Give HY-PRO the hard jobs! This modern, safe bleach removes scorch and mildew marks from fabrics. It makes white things whiter. Makes most housework lighter. Use it in the kitchen for wiping things clean. Woodwork smudges vanish. Stains and blots go from drainboards, sinks, and linoleum. HY-PRO freshens refrigerators and purifies garbage cans. There are countless uses. Directions on each bottle. Sold by all grocers in three handy sizes. The Hygienic Products Co., Canton, Ohio.
HY-PRO
Made for the makers of
SANI-FLUSH
HY-PRO
A REAL BLEACH
LIQUID
CLEANSER
THE Safe BLEACH

Fig. 3.39
Atlantic advertisement, NMAH-AC 59, Book 580. Published in *The Pittsburgh Press*, June 22, 1920, p. 2.

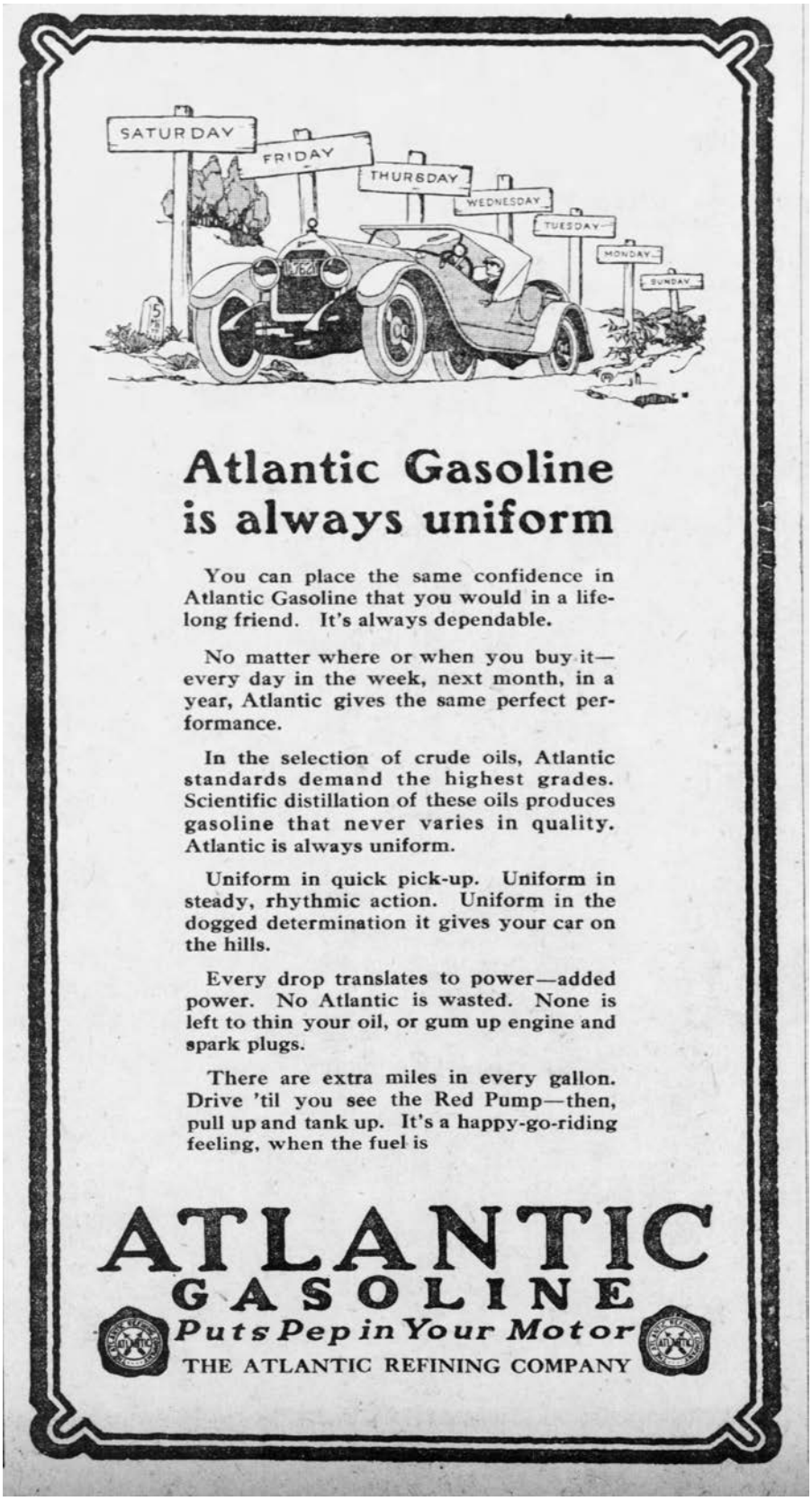
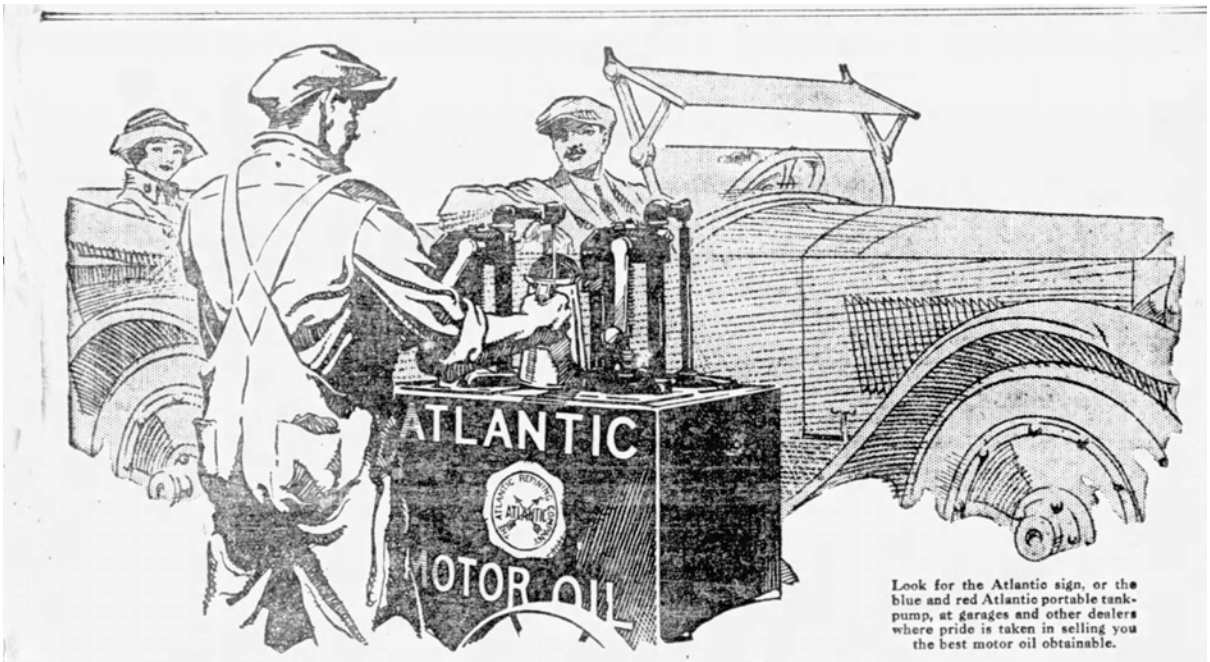

SATURDAY
FRIDAY
THURSDAY
WEDNESDAY
TUESDAY
MONDAY
SUNDAY
Atlantic Gasoline is always uniform
You can place the same confidence in Atlantic Gasoline that you would in a life-long friend. It's always dependable.
No matter where or when you buy it—every day in the week, next month, in a year, Atlantic gives the same perfect performance.
In the selection of crude oils, Atlantic standards demand the highest grades. Scientific distillation of these oils produces gasoline that never varies in quality. Atlantic is always uniform.
Uniform in quick pick-up. Uniform in steady, rhythmic action. Uniform in the dogged determination it gives your car on the hills.
Every drop translates to power—added power. No Atlantic is wasted. None is left to thin your oil, or gum up engine and spark plugs.
There are extra miles in every gallon. Drive 'til you see the Red Pump—then, pull up and tank up. It's a happy-go-riding feeling, when the fuel is
ATLANTIC
GASOLINE
Puts Pep in Your Motor
THE ATLANTIC REFINING COMPANY

Fig. 3.40
Atlantic advertisement, NMAH-AC 59, Book 581. Published in The Springfield Daily News, June 14, 1921, p. 5.



Look for the Atlantic sign, or the blue and red Atlantic portable tank-pump, at garages and other dealers where pride is taken in selling you the best motor oil obtainable.

Look for refinement when choosing a "medium" oil

Asking definitely—insistently!—for Atlantic Medium is the finest guarantee of smooth-working health you can give your motor—the surest way of getting an oil that *remains* "medium" under the operating conditions of the motor.

It is very easy to give an oil a medium-bodied appearance as it pours from the can or measure. But it is *refinement*—that intangible essential hidden away in the multifarious processes of manufacture—that gives an oil the stability needed to resist the terrific heat of the cylinders, as well as the fluidity necessary to reach the close-fitting cooler surfaces of the bearings.

This book, "The Story of Motor Oils", will give any man a better understanding of the requirements and differences in motor oils—and of the vital importance of *quality*. Your copy is waiting for you. Simply write or 'phone for it, to The Atlantic Refining Co., Page Blvd. & Robbins Rd. SPRINGFIELD

Atlantic Medium

is the product of the highest degree of refining skill. Its "body" is permanent—as permanent as body in oil can be. After use, even though diluted by the absorption of the fuel vapors and contaminated with the foreign matter found in the crank case, Atlantic Medium can be restored to its original condition—showing that the character of the oil is not appreciably changed by use.

Atlantic Medium consists of the best crude-oil hydrocarbons, refined to a purity that means definite stability, definite quality—definite assurance that your motor is always efficiently lubricated.

ATLANTIC
MOTOR OIL
Keeps Upkeep Down

Fig, 3.41
Atlantic advertisement, NMAH-AC 59, Book 582. Published in *The Scranton Republican*, March 14, 1922, p.14.

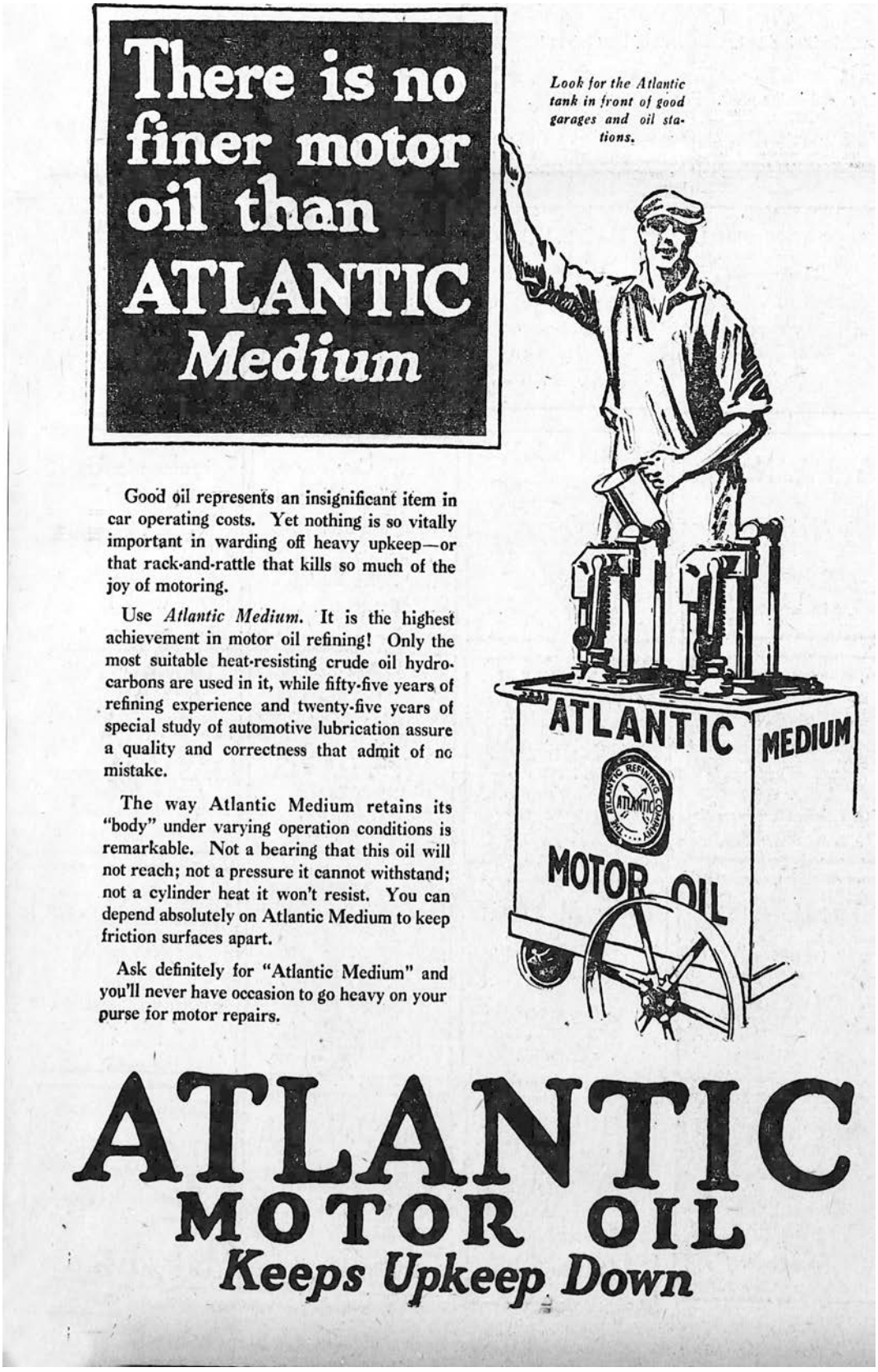

There is no finer motor oil than ATLANTIC Medium
Look for the Atlantic tank in front of good garages and oil stations.
Good oil represents an insignificant item in car operating costs. Yet nothing is so vitally important in warding off heavy upkeep—or that rack-and-rattle that kills so much of the joy of motoring.
Use Atlantic Medium. It is the highest achievement in motor oil refining! Only the most suitable heat-resisting crude oil hydrocarbons are used in it, while fifty-five years of refining experience and twenty-five years of special study of automotive lubrication assure a quality and correctness that admit of no mistake.
The way Atlantic Medium retains its "body" under varying operation conditions is remarkable. Not a bearing that this oil will not reach; not a pressure it cannot withstand; not a cylinder heat it won't resist. You can depend absolutely on Atlantic Medium to keep friction surfaces apart.
Ask definitely for "Atlantic Medium" and you'll never have occasion to go heavy on your purse for motor repairs.
ATLANTIC MEDIUM
MOTOR OIL
ATLANTIC
MOTOR OIL
Keeps Upkeep Down

Fig. 3.42
Atlantic advertisement, NMAH-AC 59, Book 582. Published in *The Indiana Gazette*, September 20, 1922, p. 6.

The man who asks simply for "medium" oil doesn't go far enough
ATLANTIC GASOLINE
ATLANTIC
OIL
"MEDIUM" is a term somewhat loosely employed by motorists when asking for oil that is neither too light in "body" nor too heavy.
But outward appearance alone means little. To what degree will the oil *maintain* its "body" or character under the intense heat of the cylinders, the attacks of swiftly moving friction surfaces, the tremendous pressure and explosion-impact exerted against the bearings? Ask definitely for
ATLANTIC Medium
and you'll get oil sure to be right in character, high in quality and dependable in performance.
Atlantic contains only the highest heat-resisting hydrocarbons the crude oil affords. It is oil having the piston-sealing advantages of heavier oils while still retaining the free-flowing mobility to reach every bearing surface at all speeds or temperatures.
Play safe! Atlantic Medium is based on twenty-five years of special study of the lubrication requirements of internal combustion engines.
ATLANTIC
MOTOR OIL
Keeps Upkeep Down

Fig. 3.43
Atlantic advertisement, NMAH-AC 59, Book 582. Published in The Philadelphia Inquirer, June 8, 1922, p. 4.

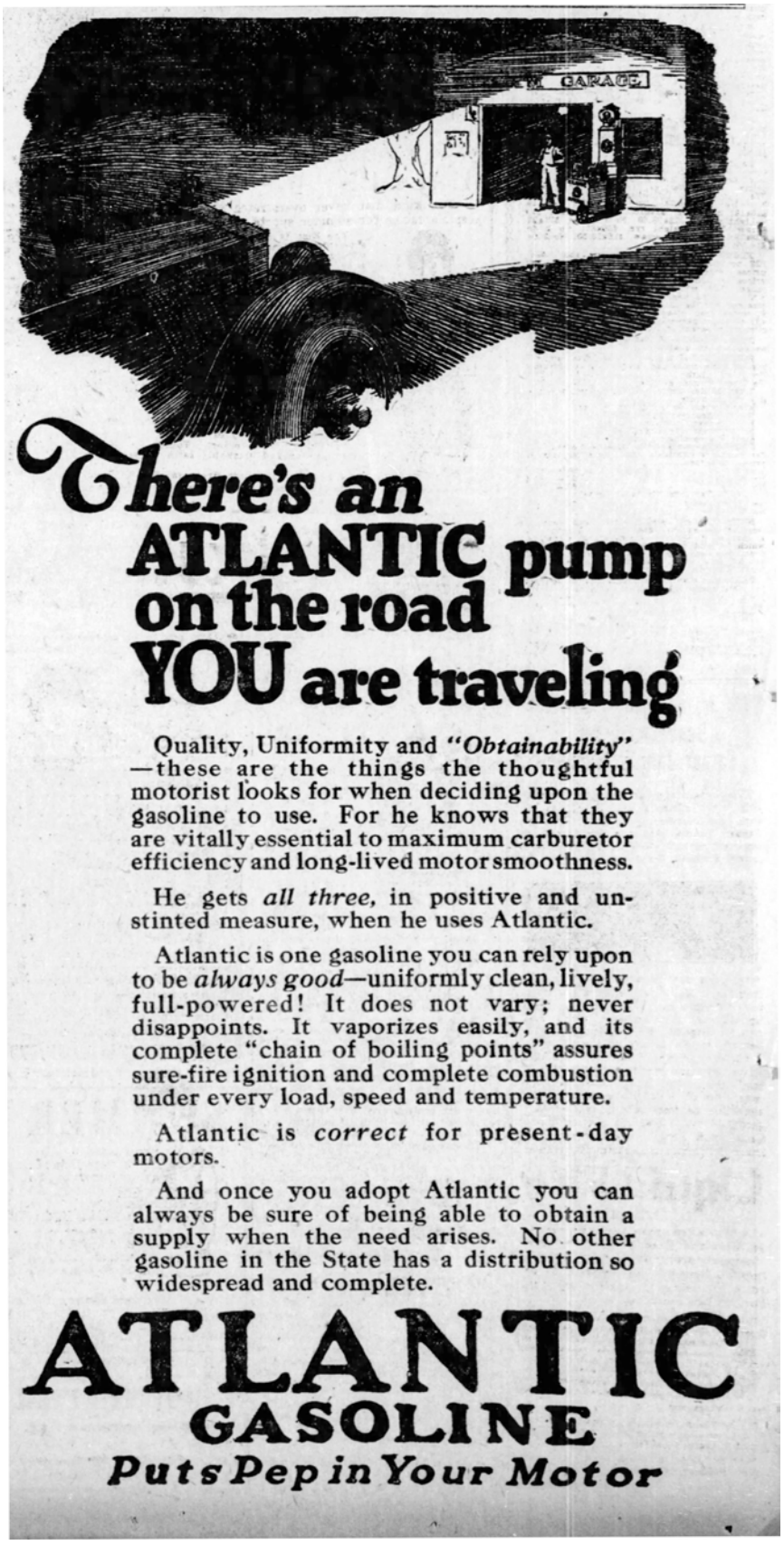

GARAGE
There's an ATLANTIC pump on the road YOU are traveling
Quality, Uniformity and "Obtainability" —these are the things the thoughtful motorist looks for when deciding upon the gasoline to use. For he knows that they are vitally essential to maximum carburetor efficiency and long-lived motor smoothness.
He gets all three, in positive and unstinted measure, when he uses Atlantic.
Atlantic is one gasoline you can rely upon to be always good—uniformly clean, lively, full-powered! It does not vary; never disappoints. It vaporizes easily, and its complete "chain of boiling points" assures sure-fire ignition and complete combustion under every load, speed and temperature.
Atlantic is correct for present-day motors.
And once you adopt Atlantic you can always be sure of being able to obtain a supply when the need arises. No other gasoline in the State has a distribution so widespread and complete.
ATLANTIC
GASOLINE
Puts Pep in Your Motor

Fig. 3.44
Atlantic advertisement, NMAH-AC 59, Book 584. Published in *The New Bedford Evening Standard*, August 8, 1923, p. 17.

Atlantic Service Station at PLEASANT and HIGH STS., NEW BEDFORD

Give your motor this Balanced gasoline

JUDGE motor gasoline by its efficiency under *all* of the conditions under which it must operate.

Put some Atlantic in your tank. Compare it for *power*—at slow speeds and fast. Test it for *snap*—at low temperatures as well as high. Check it up for *economy*—keep a record of mileage and motor upkeep. Note its day-in-and-day-out *dependability*—its uniform quality.

Put all the results together and you'll have no trouble noting the superiority of this scientifically *BALANCED* gasoline.

Atlantic is not simply good gasoline. It is *right* gasoline. It is a finely calculated combination of the lighter or more volatile elements and the heavier or more stable power-producing fractions.

Atlantic not only ignites easily, quickly and with certainty, but *it all burns*. Its complete chain of "boiling points" assures complete combustion—the development of every calorific unit possible under modern motor construction and refining skill.

Drive up and get a filling of Atlantic—to-day.

Atlantic Service Stations

There's an extra measure of return with Atlantic when you consider the conveniences, pleasant surroundings, prompt service and courtesy with which you are served at any Atlantic Service Station.

Remember, also, that "There's an Atlantic Red-and-Blue Pump on the road you are traveling."

ATLANTIC GASOLINE

Puts Pep in Your Motor

Fig. 3.45
Atlantic advertisement, NMAH-AC 59, Book 584. Published in *The News Herald* (Franklin, Penn.), January 18, 1924, p. 11.

Promptness.
THERE'S an extra measure of value to a gallon of gasoline when served with consideration for the value of your time.
Pull into any Atlantic Service Station and you'll have no long wait. The number of pumps provided, the easy access to them and their rapid manipulation combine to assure you quick service and an undelayed getaway.
But Promptness is not the only feature of Atlantic Service. Here, too, you'll find Courtesy, Safety, Accuracy, Cleanliness and Pleasant Surroundings—things that count with most motorists when buying gasoline or oil.
Things that count in buying gasoline —No. 4
Atlantic Service Station in Franklin 12th and Elk Streets
ATLANTIC
GASOLINE

Fig. 3.46
Atlantic advertisement, NMAH-AC 59, Book 584. Published in *The News* Journal (Lancaster, Penn), December 18, 1923, p. 16.

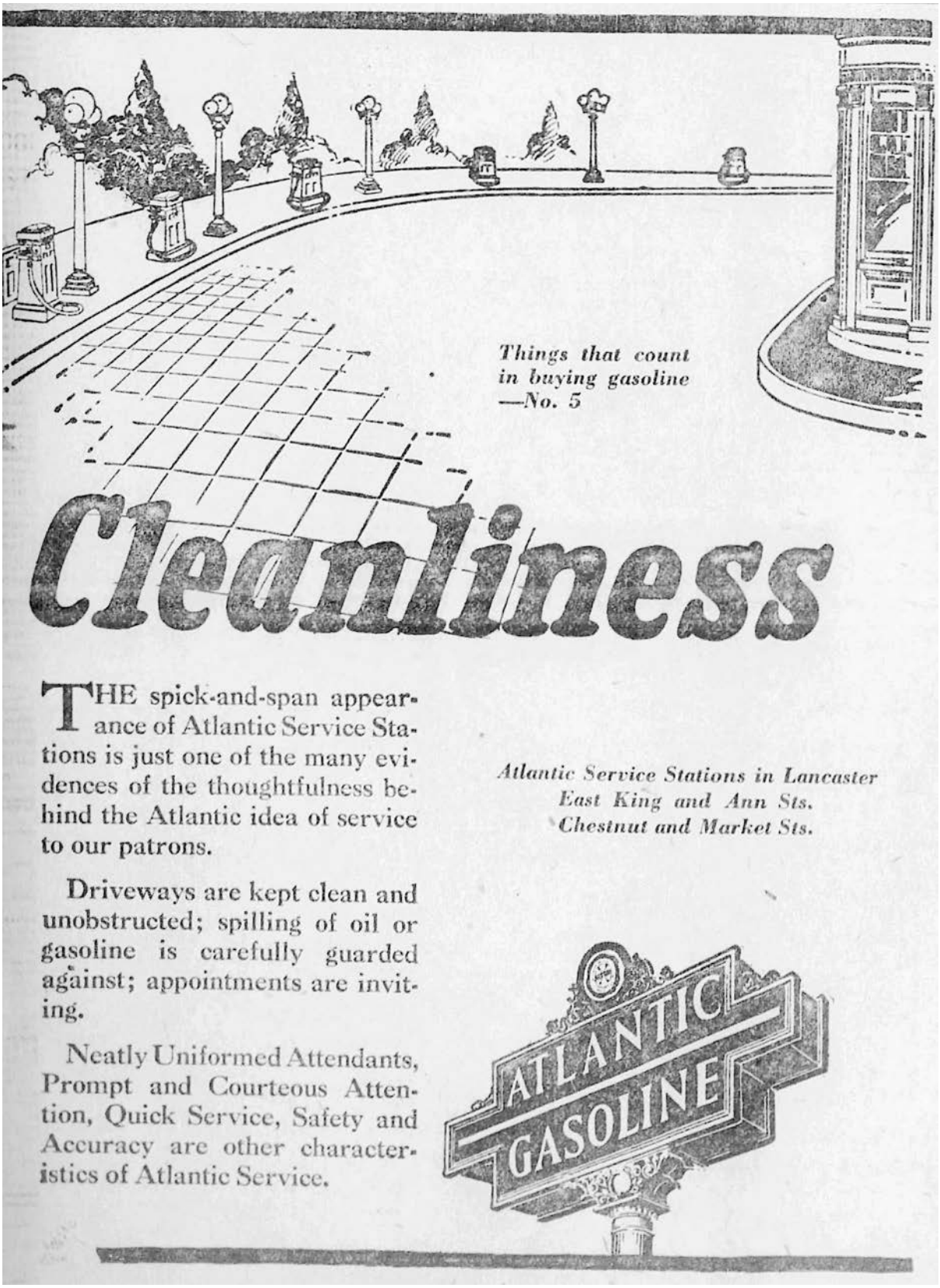
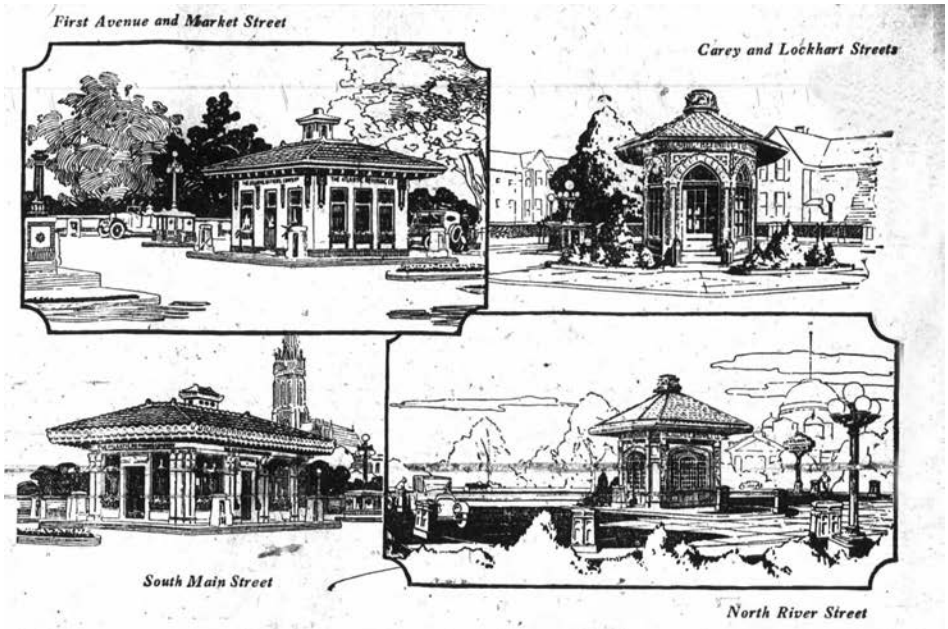

Things that count in buying gasoline —No. 5
Cleanliness
THE spick-and-span appearance of Atlantic Service Stations is just one of the many evidences of the thoughtfulness behind the Atlantic idea of service to our patrons.
Driveways are kept clean and unobstructed; spilling of oil or gasoline is carefully guarded against; appointments are inviting.
Neatly Uniformed Attendants, Prompt and Courteous Attention, Quick Service, Safety and Accuracy are other characteristics of Atlantic Service.
Atlantic Service Stations in Lancaster
East King and Ann Sts.
Chestnut and Market Sts.
ATLANTIC
GASOLINE

Fig. 3.47
Atlantic advertisement, NMAH-AC 59, Book 582. Published in *The Wilkes-Barre Record* April 4, 1922, p.10.



Buy your gasoline on a business basis

These are days when *service* is not only an important, but an essential factor in the business of merchandising. Atlantic Service Stations exemplify "the Atlantic idea"—the modern way of distributing gasoline. They mark the day when a gallon of gasoline has more than a money value when served with thought for your convenience and consideration for the value of your time.

Handy location, easy access, attractive and dignified surroundings, a choice of pumps to pull up to, courteous attendants to look promptly to your wants, and good, clean, powerful gasoline—these are some of the things you'll find at any Atlantic Service Station. Why not take advantage of them?

ATLANTIC
GASOLINE
Puts Pep in Your Motor

Fig. 3.48
Atlantic advertisement, NMAH-AC 59, Book 586. Published in *The Springfield Daily News*, November 20, 1929, p. 19.

Fig. 3.49
Atlantic advertisement, NMAH-AC 59, Oversize Box 50. Published in *Lancaster Motorist*, April, (1930?).

THEY RE BEAUTIFUL CLUBS. JACK. BUT CAN YOU AFFORD THEM?
THE MONEY I SAVE BUYING ATLANTIC WHITE FLASH WILL PAY FOR THEM.
ATLANTIC
WHITE
FLASH

Fig. 3.50
Atlantic advertisement, NMAH-AC 59, Oversize Box 51. Published in *The Boston Globe*, June 14, 1934, p.17.

Fig. 3.51
Atlantic advertisement, NMAH-AC 59, Oversize Box 51. Published in *The Harrisburg Telegraph*, May 23, 1934, p.8.

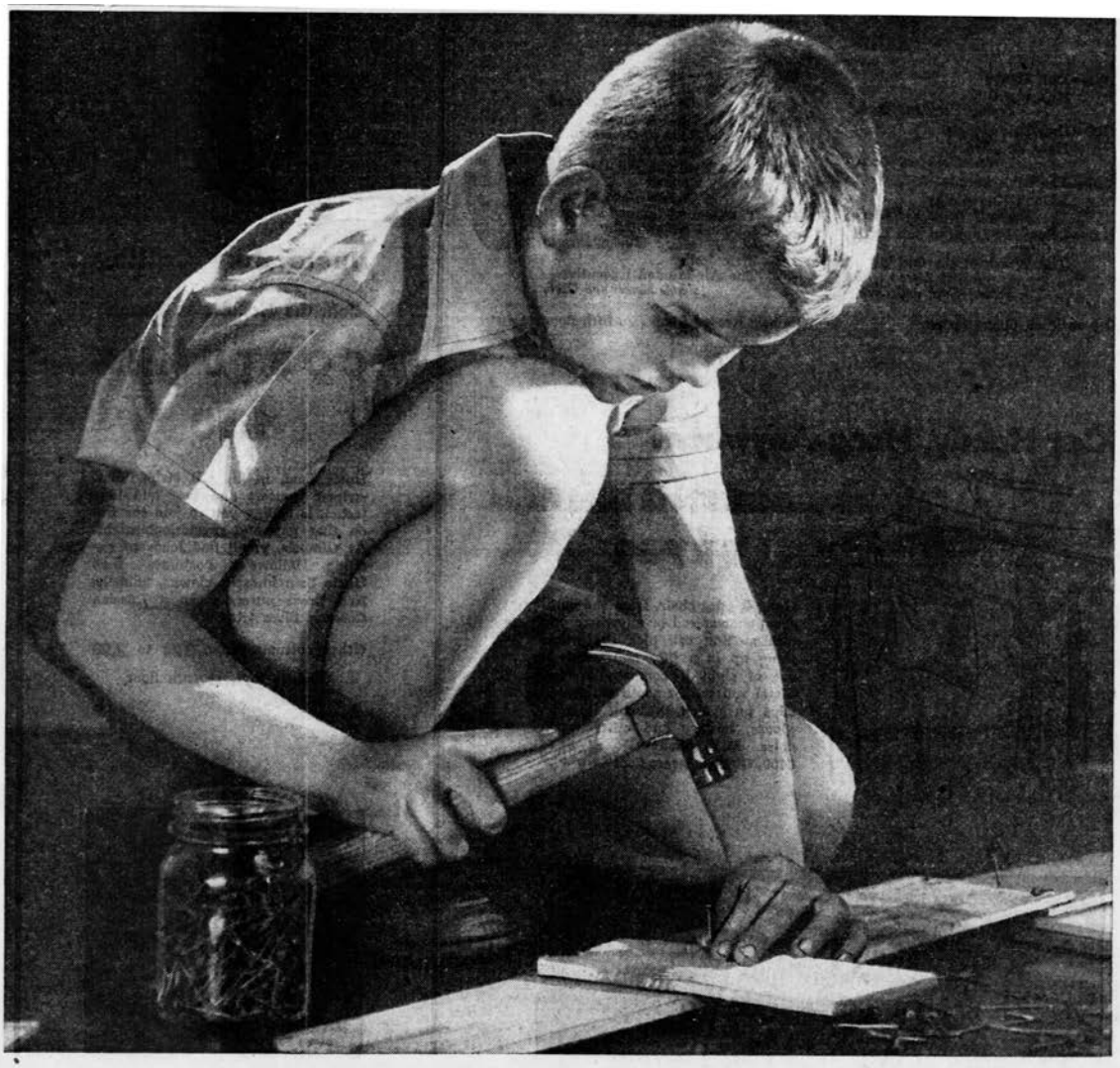
Fig. 3.52
Atlantic advertisement, NMAH-AC 59, Oversize Box 52. Published in *The Patriot News* (Harrisburg, Penn.), July 3, 1936, p. 4.

DON'T BUY "ANY OLD KIND"!
PLAY SAFE—WITH THE PRODUCTS WHICH GAVE SUCH AMAZING RESULTS IN THE FAMOUS TOMS RIVER ROAD TEST
ANOTHER BEARING BURNED OUT. THIS CERTAINLY IS A PUNK AUTOMOBILE.
DON'T BLAME YOUR CAR TOO QUICKLY, AL. WHAT KIND OF GAS AND OIL DO YOU USE?
OH, ANY OLD KIND. WHY?
BECAUSE THAT'S YOUR TROUBLE RIGHT THERE. YOU OUGHT TO STICK TO ATLANTIC WHITE FLASH —MOTOR OIL—AND LUBRICATION.
THEY DON'T STOP ENGINE WEAR, DO THEY?
WELL, THEY TOOK THE SIX TOMS RIVER TEST CARS 100,000 MILES EACH—WITHOUT CARBON CLEANING OR REPAIRS TO ANY LUBRICATED ENGINE PARTS.
SIX MONTHS LATER
THAT WAS GREAT ADVICE YOU GAVE ME, STEVE. I HAVEN'T HAD A BIT OF TROUBLE SINCE I CHANGED TO ATLANTIC.
I KNOW, ATLANTIC PRODUCTS SURE DO KEEP UPKEEP DOWN.
ATLANTIC
"CAN I GET 100,000 MILES IF I CHANGE TO ATLANTIC?"
MANY motorists have asked themselves that question, since the Toms River Test Cars traveled 100,000 miles apiece, without carbon removal or repairs to any lubricated engine parts. The answer is that the Toms River Road Test was scientific — and, being scientific, can be duplicated.
If you will start a new automobile on Atlantic White Flash, Motor Oil, and Lubrication — and then obey all speed laws, and observe the maintenance recommendations of your car's manufacturer — you will get Toms River results. Naturally, you cannot expect even Atlantic Products to *restore* metal that is already worn; but you will find that they all but stop *future* deterioration.
To keep your car at top efficiency, you will want to use Atlantic White Flash *regularly*; refill with fresh Atlantic Motor Oil *every 1000 miles*; and get Atlantic Lubrication *every 1000 miles*.
The very least you can expect is far better performance and cheaper transportation than you have ever had before.
WHITE FLASH ATLANTIC MOTOR OIL
LUBRICATION
FOR TOP PERFORM-ANCE...
USE ALL 3-
ATLANTIC PRODUCTS
Tune in "THE ATLANTIC FAMILY" starring BOB HOPE, and RED NICHOLS and His "Swing" Music; every Thursday at 6 P. M., Eastern Daylight Time; C. B. S.

Fig. 3.53
Atlantic advertisement, NMAH-AC 59, Oversize Box 52. Published in *The Pittsburgh Press,* July 16, 1936, p. 18.

EXTRA!
ATLANTIC'S 3 LITTLE MEN
LEFT SPEECHLESS OVER TOP PERFORMANCE
OH LADY!
JUST A MINUTE...
PLEASE!
ATLANTIC TEST CAR
HAVE YOU-
HEARD-
ABOUT...
-THE TOMS RIVER ROAD TEST?
OF COURSE I HAVE!
THAT'S WHERE SIX CARS WERE DRIVEN 100,000 MILES EACH WITHOUT CARBON REMOVAL OR REPAIRS TO ANY LUBRICATED ENGINE PARTS!
THAT'S-
RIGHT-
BUT-
-I KNOW- ATLANTIC PRODUCTS WERE RESPONSIBLE FOR THIS RECORD PERFORMANCE-
-AND OF COURSE I GET THE SAME TOP PERFORMANCE IN MY CAR. HAVE I SKIPPED ANYTHING GENTLEMEN?
We bow to the ladies
FIRST, because they were quick to appreciate the importance of that Toms River Road Test. And second, because they were even quicker to change to the products which made it possible — Atlantic White Flash, Atlantic Motor Oil, and Atlantic Lubrication!
Women are clever buyers, and they realize that to get Toms River results, you must follow the Toms River rules. That means (1) using all three Atlantic Products regularly; (2) obeying all speed laws; and (3) giving your car the maintenance service recommended by its manufacturer.
Naturally, you cannot expect even Atlantic Products to restore metal that is already worn. But you will find they all but stop future deterioration, and give far better performance and cheaper transportation than you've ever known before.
Try All Three — and see!
Atlantic's 3 Little Men
WHITE FLASH
ATLANTIC
LUBRICATION
MOTOR OIL
Tune in "THE ATLANTIC FAMILY" starring BOB HOPE, and RED NICHOLS and His "Swing" Music; every Thursday at 7 P. M., Eastern Daylight Time; C. B. S.

Fig. 3.54
Atlantic advertisement, NMAH-AC 59, Oversize Box 52. Published in *The Pittsburgh Press*, October 25, 1943, p. 4.



BIRTHRIGHT—

HE'S YOUR BOY. He's the boy across the street. He's *everybody's* boy—in America. For his is a birthright that was born with America.

The right to grow up as an *individual*, with his own opinions and ambitions. . . . The right to be what he *wants* to be — carpenter or chemist, doctor or lawyer, merchant or mechanic, flier or farmer. . . . The right to go as far in his own field as his energy and ability will take him.

This has been an American heritage ever since there have been Americans. The dictator nations would wrest this heritage from your son and your son's son.

The Axis plan is an all-powerful government and a regimented people — ruled by regulations, rather than laws — with bureaus to boss the businesses and professions which youth may enter.

The dictatorships clamp the lid on initiative and ingenuity and opportunity. They would destroy the American competitive system — the system that built this nation and built the great industries that are setting production records to help save our country now.

Record petroleum production is powering ships, planes, tanks, trucks. It helps to move our armies and to keep them supplied.

We are proud to be a part of an industry that has dedicated itself to maintaining and increasing American superiority over the Axis in the quantity and quality of oil supplied for war machines.

Our industry is supplying more than 80 times as much fighting oil as it did in the first World War. That's something we owe to your boy — whether he's building planes in the basement or flying them in combat.

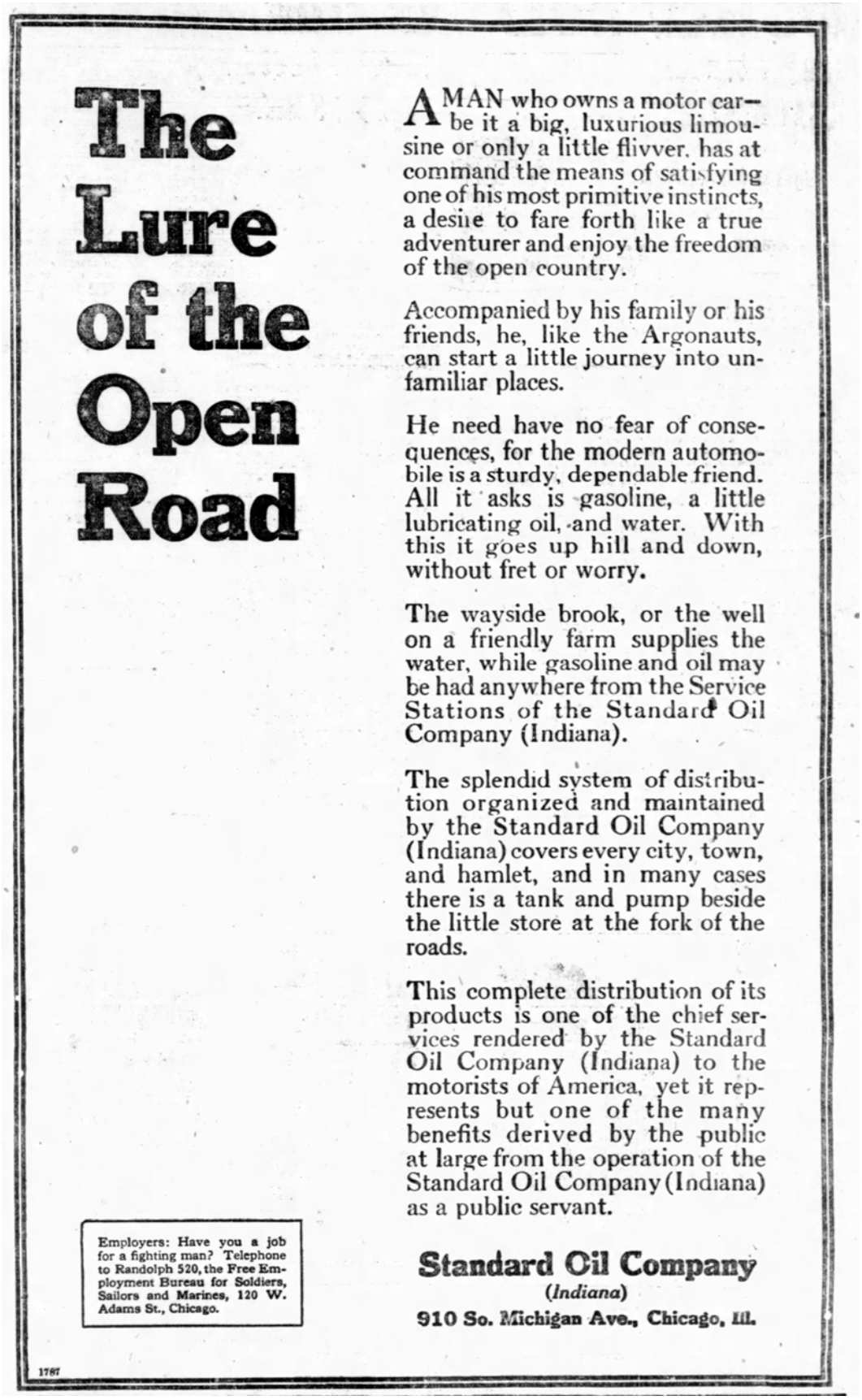
It is a part of the crushing American answer to the dictatorships seeking to destroy this country's free competitive system — the American birthright.

THE ATLANTIC REFINING COMPANY

Fig. 3.55
Atlantic advertisement, NMAH-AC 59, Oversize Box 53. Published in *The Buffalo Courier Express*, September 22, 1945, p.6.

Oh boy!
Pre-war Atlantic
in the tank again!
I feel like a two-year-old!
Atlantic White Flash and Atlantic Ethyl of pre-war quality are on sale at your Atlantic Dealer's NOW!
ATLANTIC
GASOLINE • MOTOR OIL • LUBRICATION SERVICE

Fig. 4.1
Standard Oil Company advertisement, *Chicago Tribune*, August 26, 1919, p. 11.



The Lure of the Open Road

A MAN who owns a motor car—be it a big, luxurious limousine or only a little flivver, has at command the means of satisfying one of his most primitive instincts, a desire to fare forth like a true adventurer and enjoy the freedom of the open country.

Accompanied by his family or his friends, he, like the Argonauts, can start a little journey into unfamiliar places.

He need have no fear of consequences, for the modern automobile is a sturdy, dependable friend. All it asks is gasoline, a little lubricating oil, and water. With this it goes up hill and down, without fret or worry.

The wayside brook, or the well on a friendly farm supplies the water, while gasoline and oil may be had anywhere from the Service Stations of the Standard Oil Company (Indiana).

The splendid system of distribution organized and maintained by the Standard Oil Company (Indiana) covers every city, town, and hamlet, and in many cases there is a tank and pump beside the little store at the fork of the roads.

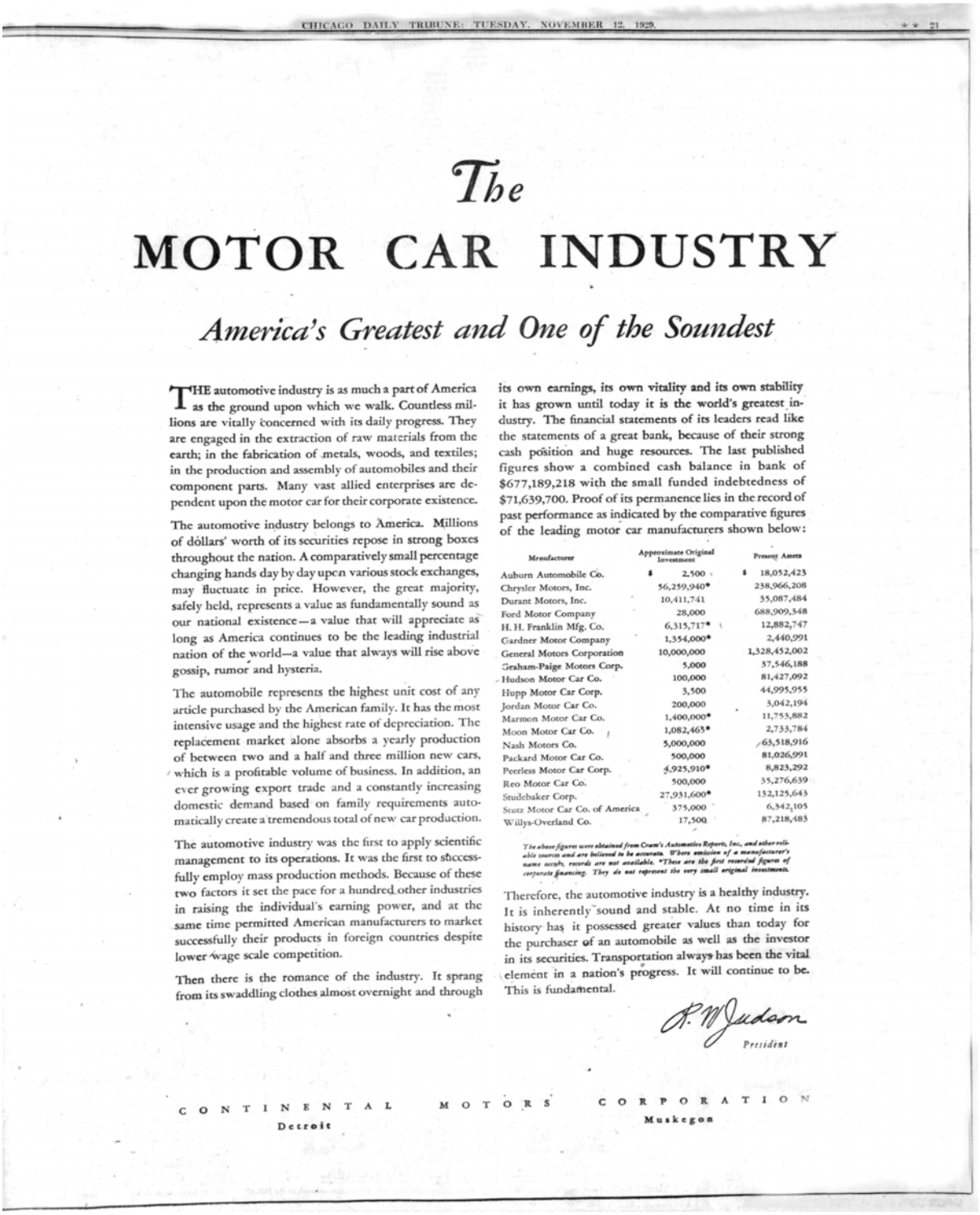
This complete distribution of its products is one of the chief services rendered by the Standard Oil Company (Indiana) to the motorists of America, yet it represents but one of the many benefits derived by the public at large from the operation of the Standard Oil Company (Indiana) as a public servant.

Employers: Have you a job for a fighting man? Telephone to Randolph 520, the Free Employment Bureau for Soldiers, Sailors and Marines, 120 W. Adams St., Chicago.

Standard Oil Company
(Indiana)
910 So. Michigan Ave., Chicago, Ill.

1787

Fig. 4.2
Continental Motor Corporation advertisement, *Chicago Tribune*, November 12, 1929, p. 21.



The MOTOR CAR INDUSTRY

America's Greatest and One of the Soundest

THE automotive industry is as much a part of America as the ground upon which we walk. Countless millions are vitally concerned with its daily progress. They are engaged in the extraction of raw materials from the earth; in the fabrication of metals, woods, and textiles; in the production and assembly of automobiles and their component parts. Many vast allied enterprises are dependent upon the motor car for their corporate existence.

The automotive industry belongs to America. Millions of dollars' worth of its securities repose in strong boxes throughout the nation. A comparatively small percentage changing hands day by day upon various stock exchanges, may fluctuate in price. However, the great majority, safely held, represents a value as fundamentally sound as our national existence—a value that will appreciate as long as America continues to be the leading industrial nation of the world—a value that always will rise above gossip, rumor and hysteria.

The automobile represents the highest unit cost of any article purchased by the American family. It has the most intensive usage and the highest rate of depreciation. The replacement market alone absorbs a yearly production of between two and a half and three million new cars, which is a profitable volume of business. In addition, an ever growing export trade and a constantly increasing domestic demand based on family requirements automatically create a tremendous total of new car production.

The automotive industry was the first to apply scientific management to its operations. It was the first to successfully employ mass production methods. Because of these two factors it set the pace for a hundred other industries in raising the individual's earning power, and at the same time permitted American manufacturers to market successfully their products in foreign countries despite lower wage scale competition.

Then there is the romance of the industry. It sprang from its swaddling clothes almost overnight and through its own earnings, its own vitality and its own stability it has grown until today it is the world's greatest industry. The financial statements of its leaders read like the statements of a great bank, because of their strong cash position and huge resources. The last published figures show a combined cash balance in bank of $677,189,218 with the small funded indebtedness of $71,639,700. Proof of its permanence lies in the record of past performance as indicated by the comparative figures of the leading motor car manufacturers shown below:

Manufacturer	Approximate Original Investment	Present Assets
Auburn Automobile Co.	$ 2,500	$ 18,052,423
Chrysler Motors, Inc.	56,259,940*	238,966,208
Durant Motors, Inc.	10,411,741	35,087,484
Ford Motor Company	28,000	688,909,348
H. H. Franklin Mfg. Co.	6,315,717*	12,882,747
Gardner Motor Company	1,354,000*	2,440,991
General Motors Corporation	10,000,000	1,328,452,002
Graham-Paige Motors Corp.	5,000	37,546,188
Hudson Motor Car Co.	100,000	81,427,092
Hupp Motor Car Corp.	3,500	44,995,955
Jordan Motor Car Co.	200,000	3,042,194
Marmon Motor Car Co.	1,400,000*	11,753,882
Moon Motor Car Co.	1,082,463*	2,733,784
Nash Motors Co.	5,000,000	63,518,916
Packard Motor Car Co.	500,000	81,026,991
Peerless Motor Car Corp.	5,925,910*	8,823,292
Reo Motor Car Co.	500,000	35,276,639
Studebaker Corp.	27,931,600*	132,125,643
Stutz Motor Car Co. of America	375,000	6,342,105
Willys-Overland Co.	17,500	87,218,483

*The above figures were obtained from Cram's Automotive Reports, Inc., and other reliable sources and are believed to be accurate. Where omission of a manufacturer's name occurs, records are not available. *These are the first recorded figures of corporate financing. They do not represent the very small original investments.*

Therefore, the automotive industry is a healthy industry. It is inherently sound and stable. At no time in its history has it possessed greater values than today for the purchaser of an automobile as well as the investor in its securities. Transportation always has been the vital element in a nation's progress. It will continue to be. This is fundamental.

P. W. Judson
President

CONTINENTAL MOTORS CORPORATION
Detroit Muskegon

Fig. 4.3
Interstate Garage Corporation advertisement, *Chicago Tribune*, June 9, 1922, p. 20.

GIANT NEW LOOP GARAGE

At last!

PLAN GREATEST OF GARAGES FOR LOOP MOTORISTS

GIANT GARAGE FOR DOWNTOWN

Skyscraper for Automobiles to Be Built; Real Estate Market Improved

LOOP GARAGE FOR 1,000 AUTOS ON S. WATER ST.

Building to Cost More Than $1,000,000 Is Planned.

A Great "Hotel" in the Loop for Automobiles

TEN FLOORS of Convenience for Automobile owners of the Middle West. Ten floors of Garage facilities rise to solve the problem of Loop congestion. The genius of Chicago Business Men is again proclaimed the tap-root of National Progress.

Some said it couldn't be done. Others remarked it wouldn't be done. We say to the public that within a scant year the setting sun will cast the lengthened shadow of this towering building over all Chicago, like a great arm of safety it will point the way to THE OUTSTANDING ACHIEVEMENT IN AUTOMOTIVE HISTORY.

The Loop district, the pulsing heart of Chicago's business life, has ever been a transportation problem. For years it has been the most active area in the commercial world—a modern Bagdad. Enormous foot-traffic has made it so. More than a million individual purchases are made every business day in the crowded aisles of Loop stores. Nearly five million people turn to this seething mart for their daily needs.

An increasing number of both men and women shop and go to business in their automobiles. Nearly 75,000 cars enter the loop every business day. Upward to 2,000 are left in Grant Park, rain or shine. Every day at the noon hour more than 2,500 are parked at the curb inside the Loop. These are startling figures and cannot include the nearly 250,000 automobile owners *who would park in the Loop if transportation facilities were quickened.*

When Mr. H. D. Jackson and his associates conceived the Interstate Garage Corporation idea and planned to build a garage *large* enough to minimize congestion greatly, reduce the number of automobile accidents in the Loop, as well as make it *convenient* to drive to business and to shop, they undertook a big job. The idea became an ideal, and today it is well bent toward complete realization.

New concepts of simplicity and economy in the handling of thousands of cars a day will be revealed. Drivers will not be required to wait to park their cars at the call of an attendant. The RAMP* Type of construction makes it possible to drive in *and to the tenth floor* in two minutes. Two large passenger elevators with a speed of 600 feet per minute will carry passengers up or down as they call for or leave their cars.

The RAMPS* will be protected by an efficient block-signal system, designed by Mr. H. D. Jackson, who has also designed a system of registering, parking and releasing cars that will avoid all delay and confusion.

And YOU are to have it FIRST—the cumulative result of minds that have planned and hearts that have hoped to help make Chicago greater, and a better place in which to live.

INTERSTATE GARAGE CORPORATION
29 So. La Salle Street, Chicago

BOARD OF CONTROL
H. D. Jackson, *President* James E. McCarthy, *Vice President*
Ning Eley, *Secretary*
H. J. Thal, *Director* A. E. Hedstrom, *Director*
L. E. Stanhope, *Director* Delbert A. Clithero, *Director*

Clip This Coupon and Mail to

Interstate Garage Corp., 29 So. La Salle St., Chicago
Send me a complete explanation of The RAMP Garage. I am proud of such a timely enterprise in Chicago and would appreciate this information.
Name .....
Address .....
City ..... State .....

Southwest Corner of South Water St. and Wabash Ave. Real Estate and Building to Be Owned by the Corporation.

The LARGEST GARAGE in the WORLD

Fig. 4.4
Frank King, "Gasoline Alley," *Chicago Tribune*, November 24, 1918.

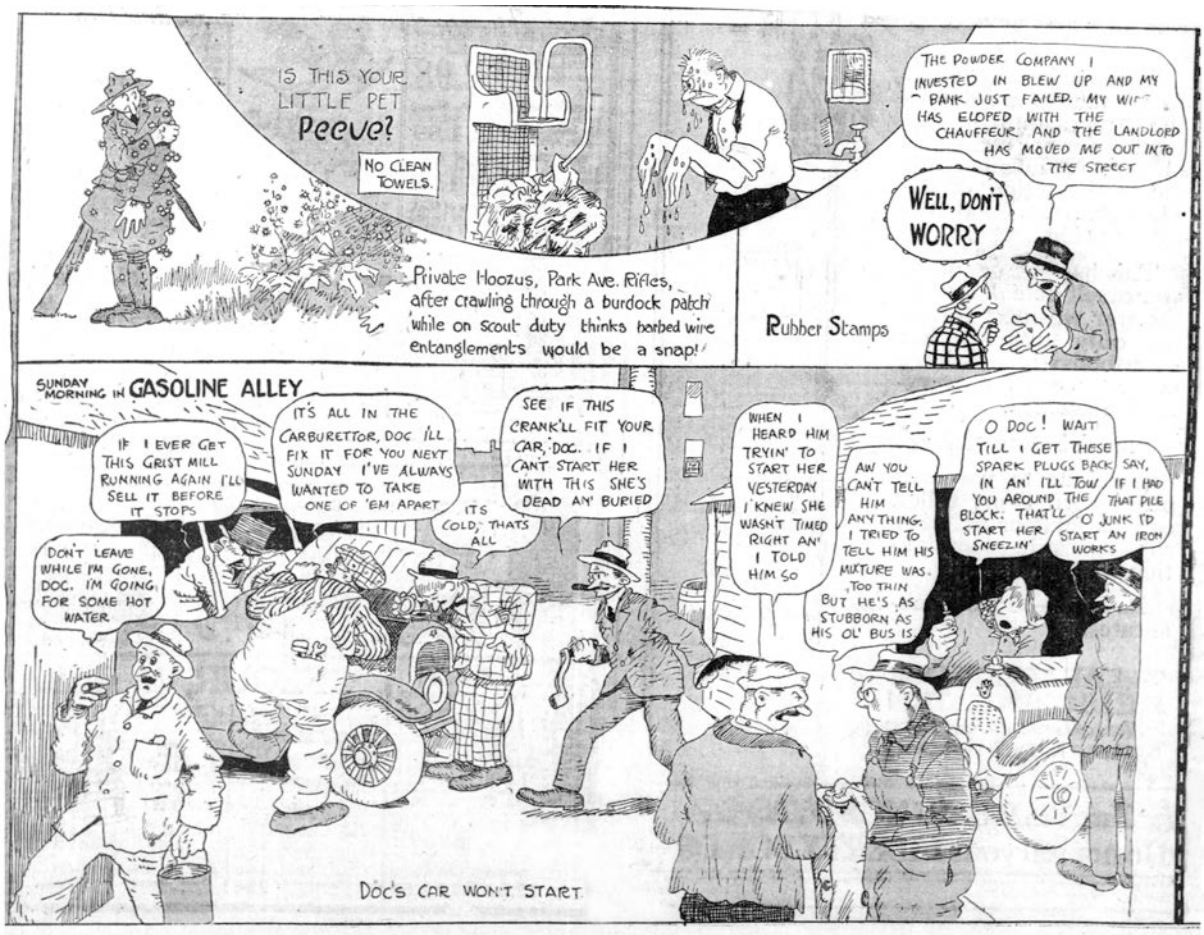

IS THIS YOUR LITTLE PET Peeve?
NO CLEAN TOWELS.
Private Hoozus, Park Ave. Rifles, after crawling through a burdock patch while on scout duty thinks barbed wire entanglements would be a snap!
THE POWDER COMPANY I INVESTED IN BLEW UP AND MY BANK JUST FAILED. MY WIFE HAS ELOPED WITH THE CHAUFFEUR AND THE LANDLORD HAS MOVED ME OUT INTO THE STREET
WELL, DON'T WORRY
Rubber Stamps
SUNDAY MORNING IN GASOLINE ALLEY
IF I EVER GET THIS GRIST MILL RUNNING AGAIN I'LL SELL IT BEFORE IT STOPS
IT'S ALL IN THE CARBURETTOR, DOC I'LL FIX IT FOR YOU NEXT SUNDAY I'VE ALWAYS WANTED TO TAKE ONE OF 'EM APART
SEE IF THIS CRANK'LL FIT YOUR CAR, DOC. IF I CAN'T START HER WITH THIS SHE'S DEAD AN' BURIED
ITS COLD, THATS ALL
DON'T LEAVE WHILE I'M GONE, DOC. I'M GOING FOR SOME HOT WATER
WHEN I HEARD HIM TRYIN' TO START HER YESTERDAY I KNEW SHE WASN'T TIMED RIGHT AN' I TOLD HIM SO
AN YOU CAN'T TELL HIM ANYTHING. I TRIED TO TELL HIM HIS MIXTURE WAS TOO THIN BUT HE'S AS STUBBORN AS HIS OL' BUS IS
O DOC! WAIT TILL I GET THESE SPARK PLUGS BACK IN AN' I'LL TOW YOU AROUND THE BLOCK. THAT'LL START HER SNEEZIN'
SAY, IF I HAD THAT PILE O' JUNK I'D START AN IRON WORKS
DOC'S CAR WON'T START

Fig. 4.5
Frank King, "Gasoline Alley," *Chicago Tribune*, November 16, 1920.

CHICAGO DAILY TRIBUNE: TUESDAY, NOVEMBER 16, 1920.
GASOLINE ALLEY—ANOTHER JOB FOR THE TRAFFIC COP
WALT, CAN YOU BEAT IT THE WAY PEOPLE WILL PICK OUT THE BUSIEST SPOT THEY CAN FIND TO CHEW THE RAG! WHAT WE NEED IS A SET OF SIDEWALK TRAFFIC REGULATIONS!
PEDESTRIANS MUST NOT PARK IN THE MIDDLE OF BUSY SIDEWALKS. SLOW MOVING PEDESTRIANS MUST KEEP TO THE RIGHT NO PARKING IN FRONT OF SHOW WINDOWS DURING RUSH HOURS
O, I BEG YOUR PARDON!
AND - THE LADY PEDESTRIAN MUST NOT CHANGE HER MIND WITHOUT THROWING OUT HER HAND!

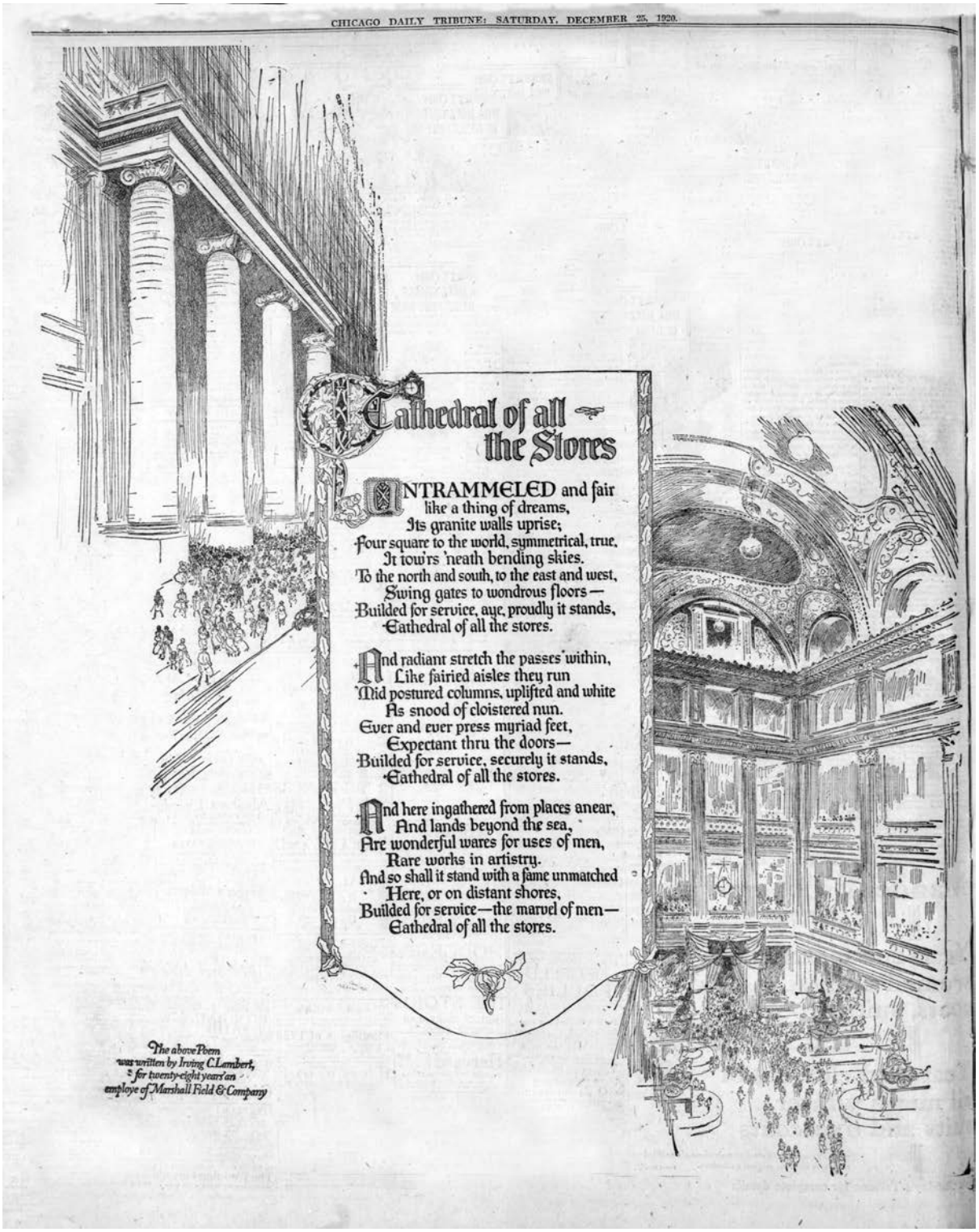
Fig. 4.6
Frank King, "Gasoline Alley," *Chicago Tribune*, February 18, 1921.

CHICAGO DAILY TRIBUNE: FRIDAY, FEBRUARY 18, 1921.
GASOLINE ALLEY—IT MUST BE SHOPWORN OR SOMETHING
DOC, I WANT YOU TO SORT OF GO OVER THAT NEW ACQUISITION OF MINE - TO SEE THAT THERE ARE NO DEFECTS OF MATERIAL OR WORKMANSHIP - YOU KNOW, THE BABY THAT WAS PARKED ON MY STEPS THE OTHER MORNING
O YES!
RESPIRATORY ORGANS SEEM TO BE IN FIRST CLASS CONDITION
HITTIN' ON ALL SIX O.K., EH DOC?
PHYSICALLY SOUND AND MENTALLY ALERT
LOOK OVER THE CHASSIS AND UNIVERSAL JOINTS AND EVERYTHING
EVERYTHING'S FINE! A HUSKY SPECIMEN!
BUT LISTEN DOC! NOBODY WOULD LEAVE A BRAND NEW MECHANICALLY PERFECT 1921 MODEL AROUND LIKE THAT!
ARE YOU SURE?

Fig. 4.7
Frank King, "Gasoline Alley," *Chicago Tribune*, January 19, 1921.

CHICAGO DAILY TRIBUNE: WEDNESDAY, JANUARY 19, 1921.
GASOLINE ALLEY—WALT MAKES A SAD DECISION
PEGGY OLD GIRL, WE'VE BEEN PALS FOR MANY A THOUSAND MILES AND I DON'T WANT TO HURT YOUR FEELINGS - BUT YOU'RE GETTING OLD!
HOW YOU HAVE CHANGED! YOU USED TO BE PLAYFUL AND FULL OF PEP - NOW YOUR WHOLE DISPOSITION IS DIFFERENT. YOU USED TO PURR - NOW YOU GROWL - AND YOU ALWAYS WAKE UP IN THE MORNING WITH A GROUCH!
I'VE SUSPECTED FOR SOME TIME YOU WERE FAILING, BUT YESTERDAY I OPENED YOUR TRANSMISSION AND LOOKED AT YOUR TEETH! YES PEGGY, YOU'RE OLD!
BESIDES, THE MOULTING SEASON IS HERE AGAIN, AND YOU'RE SHEDDING NUTS AND BOLTS LIKE AN OAK SHEDS ACORNS! PEGGY, IT'S NO TIME FOR SENTIMENT - I'VE GOT TO FIND YOU ANOTHER HOME!

Fig. 4.8
Marshall Field & Company advertisement, *Chicago Tribune*, December 25, 1920, p. 12.



CHICAGO DAILY TRIBUNE: SATURDAY, DECEMBER 25, 1920.

Cathedral of all the Stores

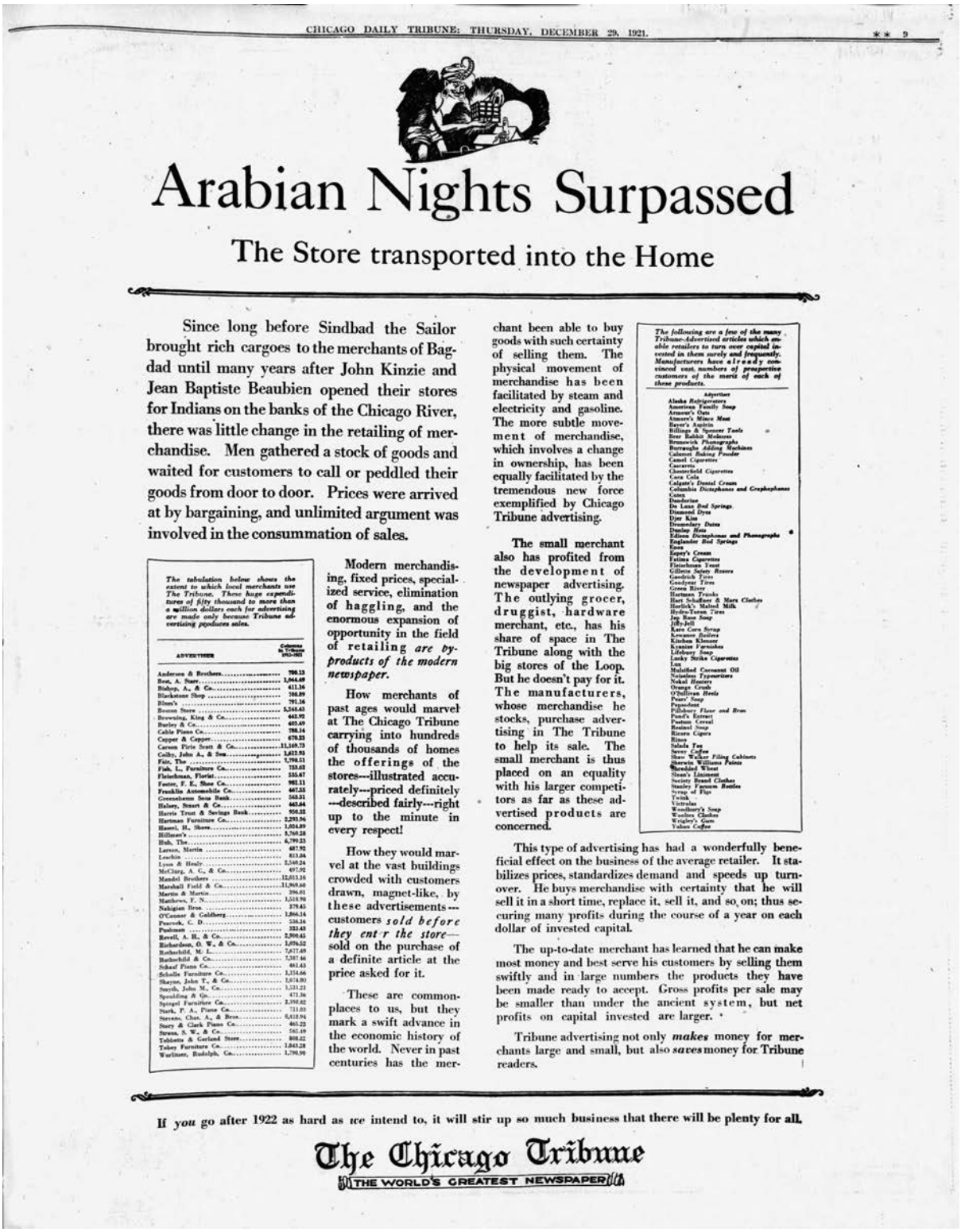
UNTRAMMELED and fair
like a thing of dreams,
Its granite walls uprise;
Four square to the world, symmetrical, true,
It tow'rs 'neath bending skies.
To the north and south, to the east and west,
Swing gates to wondrous floors—
Builded for service, aye, proudly it stands,
Cathedral of all the stores.

And radiant stretch the passes within,
Like fairied aisles they run
'Mid postured columns, uplifted and white
As snood of cloistered nun.
Ever and ever press myriad feet,
Expectant thru the doors—
Builded for service, securely it stands,
Cathedral of all the stores.

And here ingathered from places anear,
And lands beyond the sea,
Are wonderful wares for uses of men,
Rare works in artistry.
And so shall it stand with a fame unmatched
Here, or on distant shores,
Builded for service—the marvel of men—
Cathedral of all the stores.

The above Poem was written by Irving C. Lambert, for twenty-eight years an employe of Marshall Field & Company

Fig. 4.9
Chicago Tribune advertisement, *Chicago Tribune*, December 29, 1921, p. 9.



CHICAGO DAILY TRIBUNE: THURSDAY, DECEMBER 29, 1921. ** 9

Arabian Nights Surpassed

The Store transported into the Home

Since long before Sindbad the Sailor brought rich cargoes to the merchants of Bagdad until many years after John Kinzie and Jean Baptiste Beaubien opened their stores for Indians on the banks of the Chicago River, there was little change in the retailing of merchandise. Men gathered a stock of goods and waited for customers to call or peddled their goods from door to door. Prices were arrived at by bargaining, and unlimited argument was involved in the consummation of sales.

The tabulation below shows the extent to which local merchants use The Tribune. These huge expenditures of fifty thousand to more than a million dollars each for advertising are made only because Tribune advertising produces sales.

ADVERTISER	Columns in Tribune 1921–1922
Anderson & Brothers	708.13
Best, A. Store	1,944.49
Bishop, A., & Co.	411.36
Blackstone Shop	704.89
Blum's	791.36
Boston Store	5,245.43
Browning, King & Co.	442.92
Burley & Co.	403.49
Cable Piano Co.	788.14
Capper & Capper	670.23
Carson Pirie Scott & Co.	11,169.73
Colby, John A., & Son	1,612.92
Fair, The	1,702.51
Fish, L., Furniture Co.	733.63
Fleischman, Florist	535.67
Foster, F. E., Shoe Co.	902.11
Franklin Automobile Co.	467.55
Greensboro Sons Bank	563.51
Halsey, Stuart & Co.	662.64
Harris Trust & Savings Bank	950.32
Hartman Furniture Co.	2,293.96
Hassel, H., Shoes	1,024.89
Hillman's	5,760.28
Huh, The	6,799.23
Larson, Martin	487.92
Lechin	813.34
Lyon & Healy	2,540.24
McClurg, A. C., & Co.	497.92
Mandel Brothers	12,013.34
Marshall Field & Co.	11,969.60
Martin & Martin	396.91
Matthews, T. N.	1,513.70
Nahigian Bros.	379.45
O'Connor & Goldberg	1,866.14
Pearsall, C. D.	536.34
Pinkman	353.43
Revell, A. H., & Co.	2,900.45
Richardson, O. W., & Co.	1,076.52
Rothschild, M. L.	7,657.49
Rothschild & Co.	7,287.46
Schaaf Piano Co.	461.43
Schoille Furniture Co.	1,154.66
Shayne, John T., & Co.	1,074.92
Smyth, John M., Co.	1,533.21
Spaulding & Co.	471.36
Spiegel Furniture Co.	2,700.82
Stark, P. A., Piano Co.	711.03
Stevens, Chas. A., & Bros.	5,412.94
Story & Clark Piano Co.	465.22
Strauss, S. W., & Co.	565.49
Tebbetts & Garland Store	803.22
Tobey Furniture Co.	1,843.28
Wurlitzer, Rudolph, Co.	1,790.98

Modern merchandising, fixed prices, specialized service, elimination of haggling, and the enormous expansion of opportunity in the field of retailing *are by-products of the modern newspaper.*

How merchants of past ages would marvel at The Chicago Tribune carrying into hundreds of thousands of homes the offerings of the stores---illustrated accurately---priced definitely ---described fairly---right up to the minute in every respect!

How they would marvel at the vast buildings crowded with customers drawn, magnet-like, by these advertisements---customers *sold before they enter the store*—sold on the purchase of a definite article at the price asked for it.

These are commonplaces to us, but they mark a swift advance in the economic history of the world. Never in past centuries has the merchant been able to buy goods with such certainty of selling them. The physical movement of merchandise has been facilitated by steam and electricity and gasoline. The more subtle movement of merchandise, which involves a change in ownership, has been equally facilitated by the tremendous new force exemplified by Chicago Tribune advertising.

The small merchant also has profited from the development of newspaper advertising. The outlying grocer, druggist, hardware merchant, etc., has his share of space in The Tribune along with the big stores of the Loop. But he doesn't pay for it. The manufacturers, whose merchandise he stocks, purchase advertising in The Tribune to help its sale. The small merchant is thus placed on an equality with his larger competitors as far as these advertised products are concerned.

The following are a few of the many Tribune-Advertised articles which enable retailers to turn over capital invested in them surely and frequently. Manufacturers have already convinced vast numbers of prospective customers of the merit of each of these products.

Advertiser
Alaska Refrigerators
American Family Soap
Armour's Oats
Armour's Mince Meat
Bayer's Aspirin
Billings & Spencer Tools
Beer Rabbit Molasses
Brunswick Phonographs
Burroughs Adding Machines
Calumet Baking Powder
Camel Cigarettes
Cascarets
Chesterfield Cigarettes
Cora Cola
Colgate's Dental Cream
Columbia Dictaphones and Graphophones
Cutex
Dandurine
De Luxe Bed Springs
Diamond Dyes
Djer Kiss
Dromedary Dates
Dunlap Hats
Edison Dictaphones and Phonographs
Englander Bed Springs
Ever-ess
Espey's Cream
Fatima Cigarettes
Fleischmann Yeast
Gillette Safety Razors
Goodrich Tires
Goodyear Tires
Green River
Hartman Trunks
Hart Schaffner & Marx Clothes
Horlick's Malted Milk
Hydro-Torpedo Tires
Ivo Rose Soap
Jiffy-Jell
Karo Corn Syrup
Kewanee Boilers
Kitchen Klenzer
Kremzie Furnaces
Lifebuoy Soap
Lucky Strike Cigarettes
Lux
Mulsified Cocoanut Oil
Nelsons Typewriters
Nokol Heaters
Orange Crush
O'Sullivan Heels
Pears' Soap
Pepsodent
Pillsbury Flour and Bran
Pond's Extract
Postum Cereal
Resinol Soap
Rivers Cigars
Rinso
Salada Tea
Sayer Coffee
Sharp Walker Filing Cabinets
Sherwin Williams Paints
Shredded Wheat
Sloan's Liniment
Society Brand Clothes
Stanley Vacuum Bottles
Syrup of Figs
Tums
Vitrolaks
Woodbury's Soap
Woolens Clothes
Wrigley's Gum
Yuban Coffee

This type of advertising has had a wonderfully beneficial effect on the business of the average retailer. It stabilizes prices, standardizes demand and speeds up turnover. He buys merchandise with certainty that he will sell it in a short time, replace it, sell it, and so on; thus securing many profits during the course of a year on each dollar of invested capital.

The up-to-date merchant has learned that he can make most money and best serve his customers by selling them swiftly and in large numbers the products they have been made ready to accept. Gross profits per sale may be smaller than under the ancient system, but net profits on capital invested are larger.

Tribune advertising not only *makes* money for merchants large and small, but also *saves* money for Tribune readers.

If *you* go after 1922 as hard as *we* intend to, it will stir up so much business that there will be plenty for all.

The Chicago Tribune

THE WORLD'S GREATEST NEWSPAPER

Fig. 4.10
McCall's Magazines advertisement, *Chicago Tribune*, July 20, 1921, p. 16

CHICAGO DAILY TRIBUNE: WEDNESDAY, JULY 20, 1921.

$145,000,000 Will be Spent for New Homes on McCall Street

IN 1922, more than $145,000,000 will be spent for building materials and accessories by the people who are going to build new homes on McCall Street—the visioned street on which are the 1,500,000 homes in which McCall's Magazine is read every month. This great sum does not include the cost of labor, but represents only manufactured products.

On this 3000-mile street, sweeping clear across the continent, there are 30,000 families who are going to build homes within the coming year. The 7,500,000 people who live on McCall Street also need new schools, churches, libraries—and these are going to be built too.

Below you will find some of the amounts which will be expended for building materials on McCall Street during the next twelve months:

Lumber	$65,000,000
Paints and Paint Materials	20,000,000
Bricks	12,000,000
Plumbing Fixtures	9,200,000
Steam Heating Apparatus	8,800,000
Hot Air Heating Apparatus	4,400,000
Builders' Hardware	4,400,000
Varnish	4,000,000
Ready Roofing	3,200,000
Tin and Metal Roofing	1,000,000
Masonry, Glass, and Miscellaneous	13,000,000
	$145,000,000

Just think of the hundreds of products necessary to the fitting up and furnishing of these new homes—the wall paper, linoleum, fireproofing, electric wiring and fixtures, ranges, window shades, awnings, screens. Not less than $45,000,000 will be expended for these!

The families who read McCall's Magazine are up-to-date, progressive, wide-awake. They live in big cities, growing towns, thriving suburban communities. They keep in touch with progress—they want the newest and best, whenever and whatever they buy.

They know that nationally-advertised goods are the goods on which greatest reliance may be placed, because the man who puts national advertising back of his product thereby proves his own confidence in his own merchandise.

Your salesmen cannot call on all the people who are going to buy building materials, fittings and furnishings to meet McCall Street's needs—you cannot reach them all by letter or circular or catalog—but you can talk to all of them, every month, in McCall's Magazine.

How McCall's Helps Home-Builders

McCall's Magazine offers the prospective home-builder a complete service, covering every phase of planning, construction, and decoration. This service is based upon the soundest principles, correct and authoritative in every phase, and embodies the latest developments in the art of building and furnishing the home.

McCall Houses are designed by architects who have specialized in the planning of moderate sized homes. They are economical houses, combining the greatest possible comfort and convenience with spaciousness and beauty.

THE McCALL COMPANY, 236-250 West 37th Street, New York City

Chicago San Francisco Boston Atlanta Toronto

McCALL'S MAGAZINE

The Largest Circulation of Any 10-cent Magazine in the World

Best Reading—McCall's for August—Just Out

Robert W. Chambers writes in this number a breathless tale of young love, mystery, daring, and adventure. Kathleen Norris reveals her secret of happiness. Fiction and articles by such authors as Holsworthy Hall, Princess Bibesco, Mary Synon, Anne Rittenhouse, Dana Burnet, Mildred Cram, and Richard Connell will enthrall you.

The New McCall Pattern *"—it's printed"*

Any woman who can read and sew can make clothes for herself and her children with the aid of the new McCall PRINTED Pattern. Thousands of women are proving this for themselves every day. Straight of the goods, how to cut, how to put together—all PRINTED right on the Pattern itself.

Fig. 4.11
A & P advertisement, *Chicago Tribune*, November 9, 1932, p. 13.

CHICAGO DAILY TRIBUNE: WEDNESDAY, NOVEMBER 9, 1932
13
THIS WEEK TRY THESE
A&P BAKERS'
VARIETIES
Grandmother's
Pan Rolls
5¢ DOZEN
RAISIN BREAD
8¢
VIENNA BREAD
5¢
DATE BREAD
8¢
DOUGHNUTS
10¢
Grandmothers Breads
Food Stores
THE GREAT ATLANTIC & PACIFIC TEA CO., Middle Western Division
A&P ELECTED
EXTRA★
Extra means something additional, something unusual, and that's what A & P Food Stores are offering this week. Take one look at the fresh fruit and vegetable departments and you'll see what we mean —extra high quality at extra low prices. Or take the Bean Sale—the same fine quality beans at extra low prices. These and other special sale items mean extra value and extra saving for you.
Having been elected grocer by millions of housewives it occurs to us that this might be a fine time to restate our own A & P Platform. It's very simple:
A & P is in business to make it easy and pleasant for American housewives to get the best food obtainable at prices they can afford to pay. It's the daily vote of millions of satisfied customers that's keeping us in office. Our customers appreciate the dividends they get in good health from continued use of our excellent food. Since good health is the greatest untaxable asset anyone can possess, our customers continue to cast their ballots in favor of A & P.
TEXAS Seedless
GRAPEFRUIT
10 FOR 49¢
The first crop of the new season. You'll find them juicy and of fine flavor. Absolutely seedless. This special price amounts to less than 5 cents apiece. Buy at least ten.
BEAN SALE!
CAMPBELL'S PORK AND BEANS 4 16-OZ CANS 19¢
HEINZ OVEN BAKED BEANS IN TOMATO SAUCE 2 16-OZ CANS 15¢
QUAKER MAID BEANS WITH PORK IN TOMATO SAUCE 6 16-OZ CANS 25¢
SULTANA RED BEANS 6 16-OZ CANS 25¢
NAVY BEANS CHOICE QUALITY HAND PICKED 5 LBS. 13¢
IDAHO POTATOES 10-LB. CLOTH BAG 19¢
IDAHO ROME BEAUTY APPLES . . . . 6 LBS. 25¢
NANCY HALL Sweet Potatoes . . 5 LBS. 10¢
WHITE BERMUDA Onions . . . 3 LBS. 13¢
CALIFORNIA EXTRA FANCY Tomatoes . . . . 2 LBS. 13¢
Michigan Celery 2 BUNCHES 15¢
HORMEL'S SPARKLE Vegetable Soup . 2 16-OZ CANS 29¢
Gelatin Dessert . 3 PKGS. 19¢
Gold Dust . SMALL PKG. 5¢ LGE. PKG. 15¢
Oxydol . . . . . LGE. PKG. 19¢
FOR WAFFLES
PANCAKES
BISCUITS
FRITTERS
TOAST
Pure, rich, golden yellow Lake Shore Honey. Here's a luxury all can afford. A delicious nonfattening food that makes other good foods taste ever so much better. Buy a jar at A&P this week. It's on special sale.
LAKE SHORE
PURE BEES'
HONEY
15-OZ. JAR 15¢
7-OZ. JAR, 8c
Food Stores
THE GREAT ATLANTIC & PACIFIC TEA CO., Middle Western Division
NO MISTAKING THIS VOTE
Every day is Election Day for Coffee Favorite. You vote when you buy the coffee with the flavor that pleases you most. And day after day, year after year, the A & P Coffee Trio get the most votes.
Taste these coffees and find out for yourself why they are the nation's first choice. And remember, *the coffee you like best is the best for you, no matter what it costs.*
EIGHT O'CLOCK COFFEE MILD AND MELLOW lb. 22¢
RED CIRCLE COFFEE RICH AND FULL-BODIED lb. 24¢
BOKAR COFFEE VIGOROUS AND WINEY lb. 28¢
EQUAL IN QUALITY, THOUGH DIFFERENT IN FLAVOR, THESE COFFEES ARE PACKED IN THE BEAN, GROUND FRESH IN THE STORE. BOKAR ALSO PACKED "STEEL-CUT".
A & P COFFEE SERVICE
EXCLUSIVELY IN A & P FOOD STORES · THE COFFEE TO SUIT YOUR TASTE
this "COTTON SOFT" tissue is a boon to sensitive bodies
"Soft as a puff of downy cotton," that's the reason why so many mothers insist upon Seminole tissue.
The moment you feel its "cotton soft" texture, you'll wonder how science could ever make a bathroom tissue so amazingly soft . . . so downy. It is safe for even the most tender body . . . baby's.
And Seminole is so absorbent, so pure, so hygienically safe, many doctors endorse its use. It gives full protection from the dangers in harsh, impure toilet paper.
SEMINOLE TISSUE
SPECIAL 3 1000 SHEET ROLLS 19¢
Food Stores
THE GREAT ATLANTIC & PACIFIC TEA CO., Middle Western Division
1000-SHEET ROLLS
(not 650)
Seminole "cotton soft" tissue costs less, too. 3 big, fully wrapped, 1000-sheet rolls (not 650 sheets) for only 19c.

Fig. 4.12
Detroit *News* advertisement, *Chicago Tribune*, November 9, 1932, p. 23.

CHICAGO DAILY TRIBUNE: WEDNESDAY, NOVEMBER 9, 1932. ** 23

THE HOME VOTE

Decides

NEVER before during the last twenty years has the domestic caucus been so important in reaching decisions as it is today. Every politician knows that national elections in this generation are won or lost in the councils of the home. And any power that can influence decisions within the family council is of paramount importance not only to politicians, *but to all whose business is dependent upon the purchasing habits of the family.*

Despite political changes . . . despite the fluctuations of economic conditions . . . family life goes on. Family necessities . . . family aspirations must result in sales of commodities and services. The chief problem of the manufacturer or merchant of today is to win the confidence of the family . . . and to demonstrate that what he has to offer represents real value in the home.

There is no surer way of entering the homes of Detroit than by a message in *The Detroit News.*

This paper is recognized as one of the most influential home newspapers in the world. It has the largest circulation in Michigan, the largest circulation in the Detroit area, and the largest circulation in Detroit. But of greatest significance is the fact that *The News* reaches 71% of homes with better than average incomes—$3000 or more annually!

76% *of* The Detroit News *circulation in Detroit is delivered by exclusive carriers direct to the home.*

The Detroit News

THE HOME NEWSPAPER

76% carrier-delivered in Detroit—Member Major Market Newspapers, Inc.

New York Office: I. A. Klein, Inc., 50 East 42nd St. • *Chicago Office:* J. E. Lutz, 180 North Michigan Ave.

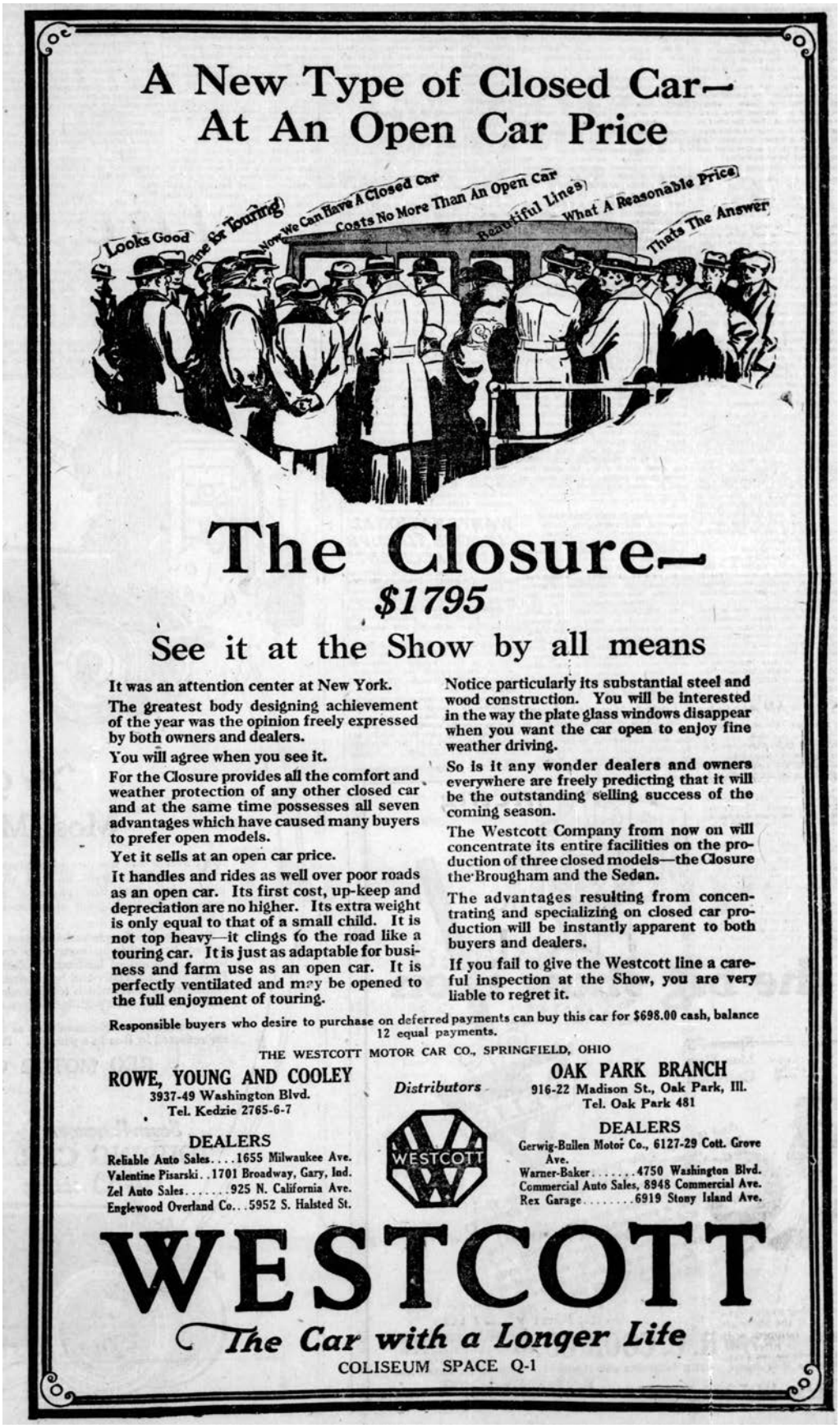
Fig. 4.13
Frank King, "Gasoline Alley," *Chicago Tribune*, January 5, 1919.

GASOLINE ALLEY
I'VE CALLED THAT HUSBAND OF MINE FIVE TIMES AND HE'S STILL DOWN THERE TALKING CAR. IF HE'D WORK AS HARD AT HIS BUSINESS WE'D BE MILLIONAIRES. HIS DINNER'S GETTING COLD AND HE'LL BE CROSS AS A BEAR
I CAN NEVER GET MY HUSBAND UP HERE IF HE EVER GETS STARTED WITH THAT BUNCH. IF THOSE CARS WOULD RUN ON CONVERSATION WE COULD TRAVEL NIGHT AND DAY
HASN'T THE GAS BEEN FIERCE LATELY! I CAN'T GET ANY MILEAGE AT ALL
WELL, I'M GETTING 14 MILES ON A GALLON AND I TELL YOU HOW I DO IT. I GET HER UP ABOUT 30 AND THEN COAST
I PUT MOTH BALLS IN MY GAS AND GET 16 MILES
LISTEN HERE. A FRIEND OF MINE. PUT A LITTLE JIGGER IN HIS INTAKE AND BURNS AIR
I PUT MY CAR UP FOR THE WINTER AND IT HASN'T USED A GALLON OF GAS SINCE
ASK THE DOC. HE CHLOROFORMS HIS AND FEEDS IT WATER AND IT DOESN'T KNOW THE DIFFERENCE

Fig. 4.14
Frank King, "Gasoline Alley," *Chicago Tribune*, February 5, 1921.

GASOLINE ALLEY—WALT HAS A NEW CAR!
SO YOU TRADED IN THAT OTHER OLD JAZZ ORCHESTRA OF YOURS ON THIS CAR DID YOU? WHATEVER THEY ALLOWED YOU IT WAS TOO MUCH!
SAY YOU OUGHT TO HEAR THIS BABY WITH THE CUTOUT OPEN! SHE'LL RATTLE ALL THE WINDOWS IN THE BLOCK!
WHY DIDN'T YOU GET A LOUD YELLOW PAINT JOB? YOU CAN'T HEAR HER UNLESS SHE'S RUNNING
IT'S A GOOD CAR BUT THEY SAY THE REAR AXLE IS WEAK
AVERY DECIDES QUITE OFTEN TO GET A NEW CAR. BUT HE BACKS OUT JUST AS OFTEN
I'M GLAD WALT'S GOT IT. NOW MAYBE I CAN PERSUADE BILL TO GET ONE
I WANT AN ENCLOSED CAR. BUT DOCTOR IS AFRAID I'LL WANT HIM TO DRESS UP AS MY CHAUFFEUR!
King

Fig. 4.15
Westcott advertisement, *Chicago Tribune*, January 28, 1923, pt. 5, p. 21.



A New Type of Closed Car— At An Open Car Price

Looks Good
Fine for Touring
Now We Can Have A Closed Car
Costs No More Than An Open Car
Beautiful Lines
What A Reasonable Price
Thats The Answer

The Closure—

$1795

See it at the Show by all means

It was an attention center at New York.

The greatest body designing achievement of the year was the opinion freely expressed by both owners and dealers.

You will agree when you see it.

For the Closure provides all the comfort and weather protection of any other closed car and at the same time possesses all seven advantages which have caused many buyers to prefer open models.

Yet it sells at an open car price.

It handles and rides as well over poor roads as an open car. Its first cost, up-keep and depreciation are no higher. Its extra weight is only equal to that of a small child. It is not top heavy—it clings to the road like a touring car. It is just as adaptable for business and farm use as an open car. It is perfectly ventilated and may be opened to the full enjoyment of touring.

Notice particularly its substantial steel and wood construction. You will be interested in the way the plate glass windows disappear when you want the car open to enjoy fine weather driving.

So is it any wonder dealers and owners everywhere are freely predicting that it will be the outstanding selling success of the coming season.

The Westcott Company from now on will concentrate its entire facilities on the production of three closed models—the Closure the Brougham and the Sedan.

The advantages resulting from concentrating and specializing on closed car production will be instantly apparent to both buyers and dealers.

If you fail to give the Westcott line a careful inspection at the Show, you are very liable to regret it.

Responsible buyers who desire to purchase on deferred payments can buy this car for $698.00 cash, balance 12 equal payments.

THE WESTCOTT MOTOR CAR CO., SPRINGFIELD, OHIO

ROWE, YOUNG AND COOLEY
3937-49 Washington Blvd.
Tel. Kedzie 2765-6-7

Distributors

OAK PARK BRANCH
916-22 Madison St., Oak Park, Ill.
Tel. Oak Park 481

DEALERS
Reliable Auto Sales....1655 Milwaukee Ave.
Valentine Pisarski..1701 Broadway, Gary, Ind.
Zel Auto Sales.....925 N. California Ave.
Englewood Overland Co...5952 S. Halsted St.

DEALERS
Gerwig-Bullen Motor Co., 6127-29 Cott. Grove Ave.
Warner-Baker.....4750 Washington Blvd.
Commercial Auto Sales, 8948 Commercial Ave.
Rex Garage.....6919 Stony Island Ave.

WESTCOTT

The Car with a Longer Life

COLISEUM SPACE Q-1

Fig. 4.16
Frank King, "Gasoline Alley," *Chicago Tribune*, December 12, 1920.

GASOLINE ALLEY
(Copyright: 1920: By The Tribune Company, Chicago, Ill.)
KING
THANK GOODNESS, THAT JOB IS DONE! CONCOCTING A CHRISTMAS LIST IS THE HEAVIEST WORK I'VE DONE THIS WINTER!
I'M JUST STARTING OUT TO DO MY CHRISTMAS SPENDING, DOC!
O, I WANT TO SHOW YOU THE SWELL SWEATER I BOUGHT FOR BILL'S BABY!
GEE! THAT'S WHAT I HAD IN MIND. I'LL HAVE TO SCRATCH THAT!
WALT, DOCTOR AND I JUST GOT THE DANDIEST VACUUM BOTTLE SET FOR EMILY. IT WILL BE FINE FOR THEIR CAR
A MIGHTY GOOD IDEA!
THAT'S FUNNY. THAT'S JUST WHAT I HAD DOWN MYSELF!
I'VE BEEN SHOPPING, WALT. TAKE A PEEP AT THIS SOCKET WRENCH SET. I BOUGHT FOR BILL. IT'S A WONDER AND ONLY $1.98!
SHUCKS! AND I THOUGHT I HAD SOME ORIGINAL HUNCHES!
BABY AND I JUST GOT ELMER A LITTLE AUTOMOBILE - HE CAN RIDE IN IT!
HE'LL LIKE THAT!
I THINK I'LL GET DOC A SPOTLIGHT, BILL!
BETTER MAKE IT SOMETHING ELSE, WALT! I JUST BROUGHT HIM A PEACH! YOU CAN USE IT FOR A TROUBLE LAMP AND EVERYTHING
WHAT DO YOU THINK OF THAT! TWO MORE DOWN! MY LIST LOOKS AS IF IT HAD BEEN SHOT AT!
O WALT, YOU COULD NEVER GUESS IN A THOUSAND YEARS WHAT I JUST ORDERED FOR AVERY!
A PAIR OF FUR LINED DRIVING-GLOVES
HOW DID YOU KNOW? I HAVEN'T TOLD A SOUL!

Figt. 4.17
Frank King, "Gasoline Alley," *Chicago Tribune*, December 16, 1920.

CHICAGO DAILY TRIBUNE: THURSDAY, DECEMBER 16, 1920.
GASOLINE ALLEY—THAT'S NO WAY TO DISCOURAGE A BACHELOR
AVERY'S WIFE IS AT HIM TO GET HER A NEW DINING ROOM SET FOR CHRISTMAS. POOR OLD AVERY WILL BE SICK FOR A WEEK IF SHE PUTS IT OVER
AND BILL'S WIFE-SHE'S TRYING HER BEST TO MAKE HIM COME ACROSS FOR A FUR COAT - AND THE PRICES THEY CHARGE YOU'D THINK THEY WERE ASSEMBLED BY HAND - HAIR BY HAIR!
MY WIFE SAYS, "JUST GIVE ME A CHECK FOR $500 AND I'LL WAIT TILL THE FEBRUARY SALES FOR MINE." THAT'S ECONOMY WALT
O BOY! I'LL SAY I KNOW WHEN I'M WELL OFF!

Fig. 4.18
Frank King, "Gasoline Alley," *Chicago Tribune*, December 18, 1920.

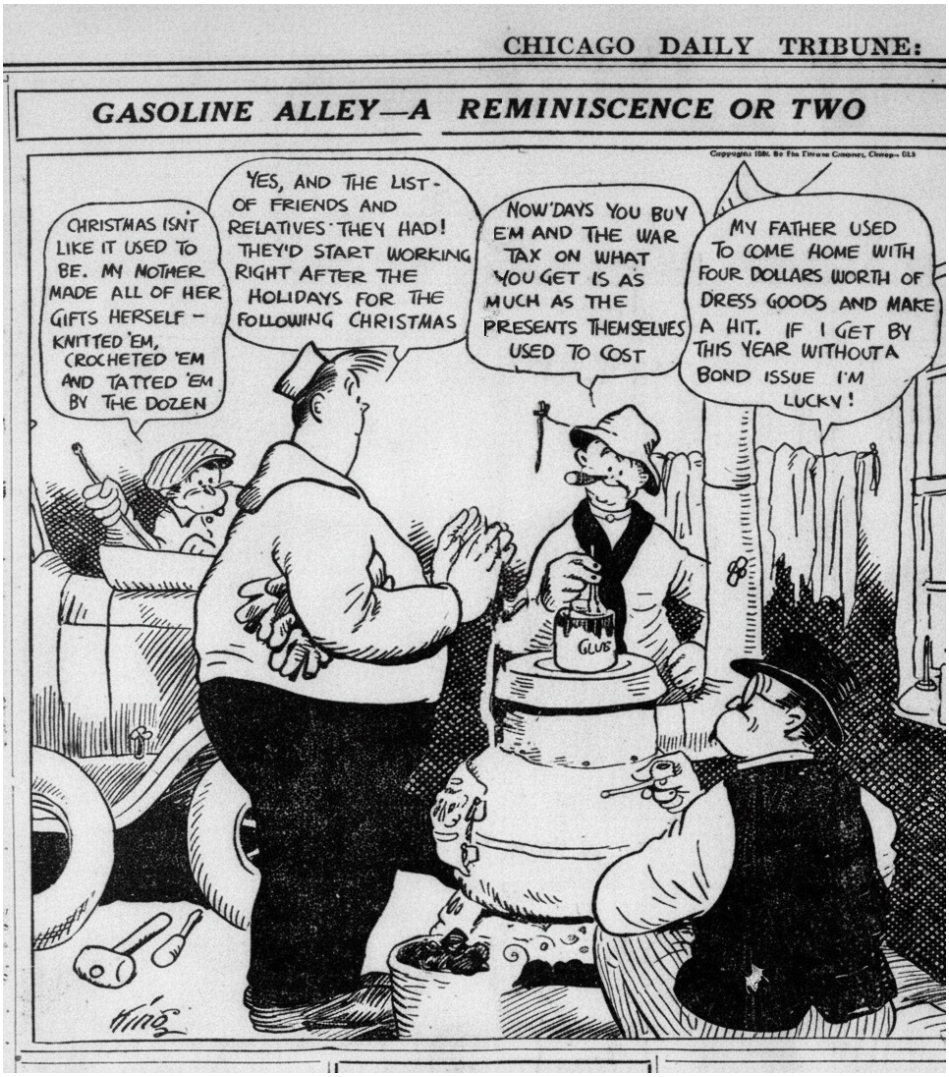

CHICAGO DAILY TRIBUNE:
GASOLINE ALLEY—A REMINISCENCE OR TWO
CHRISTMAS ISN'T LIKE IT USED TO BE. MY MOTHER MADE ALL OF HER GIFTS HERSELF - KNITTED 'EM, CROCHETED 'EM AND TATTED 'EM BY THE DOZEN
YES, AND THE LIST - OF FRIENDS AND RELATIVES THEY HAD! THEY'D START WORKING RIGHT AFTER THE HOLIDAYS FOR THE FOLLOWING CHRISTMAS
NOW'DAYS YOU BUY 'EM AND THE WAR TAX ON WHAT YOU GET IS AS MUCH AS THE PRESENTS THEMSELVES USED TO COST
MY FATHER USED TO COME HOME WITH FOUR DOLLARS WORTH OF DRESS GOODS AND MAKE A HIT. IF I GET BY THIS YEAR WITHOUT A BOND ISSUE I'M LUCKY!
GLUE

Fig. 4.19
Frank King, "Gasoline Alley," *Chicago Tribune*, August 29, 1919.

GASOLINE ALLEY—AVERY AND HIS WIFE HAVE JUST LEFT
O AVERY'S A GOOD SCOUT. MAYBE HE'S A BIT CLOSE WITH HIS COIN AT TIMES BUT HE'D GIVE YOU THE SHIRT OFF HIS BACK IF HE WAS THROUGH WITH IT
CLOSE? HIS WIFE HAS WORN THAT SERGE SUIT FOUR YEARS THAT I CAN REMEMBER. THERE'S NOTHING LEFT BUT THE SHINE. AND HERE SHE CAN AFFORD LOTS MORE THAN YOU OR I CAN
EVERY TIME I SEE A SMOOTH DIME I THINK IT'S ONE AVERY'S PINCHED TOO HARD. THAT GUY IS SO TIGHT HE CAN'T WINK UNLESS HE LOOSENS HIS BELT. A NICKEL LOOKS AS BIG TO HIM AS A MANHOLE COVER
SHE TOLD ME AVERY HAD MADE AN UNFORTUNATE INVESTMENT. THE MOST UNFORTUNATE INVESTMENT I COULD IMAGINE IS THAT HAT SHE WEARS
SAY, IF A QUARTER WAS AS BIG AS IT LOOKS TO THAT BIRD HE'D BREAK HIS BACK PAYING FOR HIS LUNCH EVERY DAY.

Fig. 4.20
Frank King, "Gasoline Alley," *Chicago Tribune*, January 28, 1923.

CHICAGO SUNDAY TRIBUNE: JANUARY 28, 1923.
AND FIGURES DON'T LIE
WHAT'S BECOME OF AVERY—WE'VE LOST HIM, SKEEZIX!
THERE HE IS - LOOKING AT THE MOST EXPENSIVE CAR AT THE SHOW!
WHAT YOU DOING, AVERY—BUYING A NEW ONE?
NO WALT, I'VE GOT IT FIGURED OUT IF YOU SAVE $1200 A YEAR, AT THE END OF TWENTY YEARS, INTEREST COMPOUNDED, YOU'D HAVE $41,628!
NOW IF I RUN THE OLD LIZZIE AND DON'T BUY THIS SWELL BUS I'D SAVE $1200 A YEAR AND IN TWENTY YEARS I'D HAVE $41000 BUCKS!
King

Fig. 4.21
Frank King, "Gasoline Alley," *Chicago Tribune*, July 12, 1921.

CHICAGO DAILY TRIBUNE: TUESDAY, JULY 12, 1921.
GASOLINE ALLEY—ALL DECKED OUT FOR THE CONCRETE TRAILS
AH! HERE'S THE NEW OUTFIT! I MUST TRY IT ON!
HUSH, SKEEZIX! THAT'S ONLY YO UNCLE WALT DRESSED UP LIKE THE VILLIN IN THE MOVIES!
?
ALL RIGHT FELLAS— SHOOT!
DOC, DID YOU EVER SEE ANYTHING LIKE IT? IF BILL HART EVER SEES YOU, WALT, HE'LL NEVER BE THE SAME AGAIN!
WHAT IS IT, BILL— AN ALASKAN TRAPPER OR AN ALPINE YODLER?
YOU CAN'T FOOL ME WALT! YOU HAD THAT SUIT MADE OUT OF A COUPLE OF ARMY TENTS!

Fig.4.22
Frank King, "Gasoline Alley," *Chicago Tribune*, March 4, 1923.

GASOLINE ALLEY
(Copyright: 1920: By The Tribune Company, Chicago, Ill.)
KING
THANK GOODNESS, THAT JOB IS DONE! CONCOCTING A CHRISTMAS LIST IS THE HEAVIEST WORK I'VE DONE THIS WINTER!
I'M JUST STARTING OUT TO DO MY CHRISTMAS SPENDING, DOC!
O, I WANT TO SHOW YOU THE SWELL SWEATER I BOUGHT FOR BILL'S BABY!
GEE! THAT'S WHAT I HAD IN MIND. I'LL HAVE TO SCRATCH THAT!
WALT, DOCTOR AND I JUST GOT THE DANDIEST VACUUM BOTTLE SET FOR EMILY. IT WILL BE FINE FOR THEIR CAR.
A MIGHTY GOOD IDEA!
THAT'S FUNNY. THAT'S JUST WHAT I HAD DOWN MYSELF!
I'VE BEEN SHOPPING, WALT. TAKE A PEEP AT THIS SOCKET WRENCH SET I BOUGHT FOR BILL. IT'S A WONDER AND ONLY $1.98!
SHUCKS! AND I THOUGHT I HAD SOME ORIGINAL HUNCHES!
BABY AND I JUST GOT ELMER A LITTLE AUTOMOBILE - HE CAN RIDE IN IT!
HE'LL LIKE THAT!
I THINK I'LL GET DOC A SPOTLIGHT, BILL!
BETTER MAKE IT SOMETHING ELSE, WALT! I JUST BECAUGHT HIM A PEACH! YOU CAN USE IT FOR A TROUBLE LAMP AND EVERYTHING
WHAT DO YOU THINK OF THAT! TWO MORE DOWN! MY LIST LOOKS AS IF IT HAD BEEN SHOT AT!
O WALT, YOU COULD NEVER GUESS IN A THOUSAND YEARS WHAT I JUST ORDERED FOR AVERY!
A PAIR OF FUR LINED DRIVING GLOVES
HOW DID YOU KNOW? I HAVEN'T TOLD A SOUL!

Fig. 4.23
Frank King, "Gasoline Alley," *Chicago Tribune*, November 13, 1932.

8 PAGES OF COMICS
Chicago Sunday Tribune
THE WORLD'S GREATEST NEWSPAPER
NOVEMBER 13, 1932
8 PAGES OF COMICS
GASOLINE ALLEY
BY King
ARE WE GOIN TO THAT NICE LITTLE COUNTRY ROAD TO TAKE OUR HIKE, UNCLE WALT?
YES, SKEEZIX, YOU REMEMBER IT'S AN OLD SAND ROAD THAT WINDS AMONG THE HILLS, WITH WOODS AND STREAMS AND QUAINT FARM HOUSES ON EACH SIDE.
I DON'T REMEMBER THIS, UNCLE WALT.
CAN YOU BEAT THAT! THEY'VE PUT THROUGH A NEW CONCRETE ROAD WHERE THE OLD ONE WAS.
JUMP FOR YOUR LIVES! GOLLY THAT ISN'T LIKE THE OLD TIMES ALONG HERE!
THAT'S THE HILL WE USED TO WATCH THE SUNSETS FROM..
WE DON'T HAVE TO WAIT FOR SUNSET NOW TO GET PLENTY OF COLOR.
SPINNACHOLA
HOT DOGS
NO BACK OF HERE WAS WHERE THE FARMER LIVED WHO SOLD US THE BUTTERMILK.
THIS HOT DOG STAND WASN'T HERE THEN
AND THIS USED TO BE THE NICE OLD WOODEN BRIDGE WE FISHED FROM.
YES AN' NOTHIN' CAME ALONG BUT A HORSE AN' BUGGY ONCE IN A WHILE.
GEE, IT'S HARD TO GET ACROSS NOW.
AND THIS IS ALL NEW.
YES, SOMEWHERE BEHIND THIS IS THE FARMHOUSE WHERE WE USED TO GET FRESH EGGS
GREASING BATTERY & OTHER CHARGING
WELL THIS OLD MEANDERING LANES WERE CHARMING BUT THEY MUST MAKE WAY FOR PROGRESS.
PARTS FOR SALE
NOBODY WOULD GO BACK TO MUDDY AND DUSTY COUNTRY ROADS BUT YOU CAN'T HELP FEELING A BIT SORRY THAT THEY'RE DISAPPEARING
I THINK THIS IS FINE, UNCLE WALT. ALL THEY USED TO SELL HERE WAS CARROTS AND SPINACH

Fig. 4.24
Frank King, "Gasoline Alley," *Chicago Tribune*, July 28, 1929.

8 PAGES OF COMICS
Chicago Sunday Tribune.
THE WORLD'S GREATEST NEWSPAPER
JULY 28, 1929
8 PAGES OF COMICS
Gasoline Alley
SHE BLEW, UNCLE WALT.
UNCLE WALT, I'VE GOT TO HAVE ANOTHER TABLET.
A TABLET ALREADY! WHEN I WAS A BOY WE HAD TO MAKE A TABLET LAST— USE BOTH SIDES OF THE PAPER. MOST OF THE TIME WE USED SLATES.
IT'S ONLY A DIME.
SAY, MY FATHER USED TO GIVE ME A PENNY EVERY SATURDAY. WE KIDS NEVER SAW A DIME ALL AT ONCE.
AND NO MOVIES FOR US. I SAW 'UNCLE TOM'S CABIN' ON THE STAGE ONCE AND THAT WAS THE BIG EVENT OF MY YOUNG LIFE.
NOT ANY SODAS OR ICE CREAM CONES EITHER. THE ONLY TIME I EVER TASTED ICE CREAM WAS AFTER PD CRACKED THE ICE AND TURNED THE OLD FREEZER HANDLE FOR AN AID SOCIETY SOCIABLE.
THEN YOU GOT SOME?
YES I'D GET A DISH FOR MY SHARE AND THEN HAUL THE FREEZER OF CREAM OVER TO THE PARSONAGE LAWN. THOSE WERE THE DAYS!
NO AUTOMOBILES THEN. THEY HAD LIVERY STABLES INSTEAD OF GARAGES. THEY HAD HITCHING POSTS ALONG THE CURBS INSTEAD OF 'NO PARKING' SIGNS.
HORSES PULLED EVERYTHING— BUGGIES AND WAGONS AND PLOWS— AND RAN THE WOOD SAWS AND THRESHING MACHINES. I'VE EVEN SEEN OXEN PULLING WAGONS AND SLEIGHS.
THAT MUST HAVE BEEN A LONG TIME AGO, UNCLE WALT.
WELL, IT WAS. WE DIDN'T HAVE ELECTRIC LIGHTS IN OUR HOUSE— WE USED KEROSENE LAMPS THAT HAD TO BE CLEANED AND FILLED EVERY DAY.
EVERYTHING WAS BICYCLES IN THOSE DAYS. THEY WERE AS THICK ON THE STREETS, ALMOST, AS CARS TODAY. I CAN EVEN REMEMBER THE OLD HIGH WHEELERS WITH THE LITTLE WHEEL BEHIND.
I WISH I HAD ONE OF THOSE.
THERE WAS ONE TELEPHONE IN OUR NEIGHBORHOOD. ONE OF THE NEIGHBORS HAD IT AND IT WAS A 16 PARTY LINE. EVERYBODY WENT OVER THERE TO PHONE.
WERE BROOMS INVENTED THEN?
YES WE HAD BROOMS BUT NO VACCUUM CLEANERS, NO ELECTRIC FANS OR TOASTERS. WE HAD TO PUMP AND CARRY OUR WATER AND HEAT IT ON THE STOVE FOR A BATH IN A WASHTUB ON SATURDAY NIGHT.
UNCLE WALT, DID YOU KNOW GEORGE WASHINGTON?

Fig. 4.25
Frank King, "Gasoline Alley," *Chicago Tribune*, October 18, 1930.

SATURDAY, OCTOBER 18, 1930. ** 17
GASOLINE ALLEY—THE VOICE OF EXPERIENCE
GEE, UNCLE WALT, THERE'S BOXIN' GLOVES AN' SKATES AN' FOOTBALL SHOES AN' SKEES!
THAT'S A GOOD LOOKING CANOE, TOO. I'D LIKE TO HAVE ONE MYSELF.
I'D LIKE TO HAVE ALL I COULD EAT OF THOSE CINNAMON ROLLS AN' COOKIES. DOESN'T THAT BLACKBERRY PIE LOOK SWELL!
MM-M! I COULD EAT A WHOLE LOAF OF THAT PUMPERNICKEL.
AN' LOOK AT WHAT YOU CAN GET FOR TEN CENTS. PLIERS AN' SPOOLS OF WIRE AN' SOCKETS AN' FOLDIN' RULES AN' EVERYTHING!
WE'LL TAKE A MORNING OFF AND GO THROUGH SOMB DAY.
I LIKE TO GO LOOKIN' WITHOUT AUNTIE BLOSSOM ALONG DON'T YOU, UNCLE WALT? THEN WE CAN STOP AT THE INTERESTIN' WINDOWS.
King

Fig. 4.26
Frank King, "Gasoline Alley," *Chicago Tribune*, January 30, 1929.

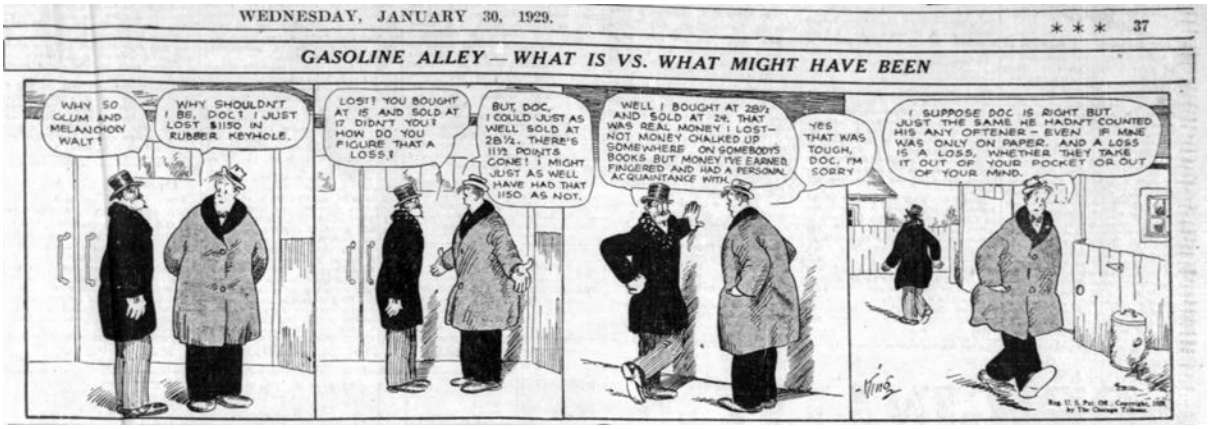

WEDNESDAY, JANUARY 30, 1929. *** 37
GASOLINE ALLEY—WHAT IS VS. WHAT MIGHT HAVE BEEN
WHY SO GLUM AND MELANCHOLY WALT?
WHY SHOULDN'T I BE, DOC? I JUST LOST $1150 IN RUBBER KEYHOLE.
LOST? YOU BOUGHT AT 15 AND SOLD AT 17 DIDN'T YOU? HOW DO YOU FIGURE THAT A LOSS?
BUT, DOC, I COULD JUST AS WELL SOLD AT 28½. THERE'S 11½ POINTS GONE! I MIGHT JUST AS WELL HAVE HAD THAT 1150 AS NOT.
WELL I BOUGHT AT 28½ AND SOLD AT 24. THAT WAS REAL MONEY I LOST—NOT MONEY CHALKED UP SOMEWHERE ON SOMEBODY'S BOOKS BUT MONEY I'VE EARNED FINGERED AND HAD A PERSONAL ACQUAINTANCE WITH.
YES THAT WAS TOUGH, DOC. I'M SORRY
I SUPPOSE DOC IS RIGHT BUT JUST THE SAME HE HADN'T COUNTED HIS ANY OFTENER—EVEN IF MINE WAS ONLY ON PAPER. AND A LOSS IS A LOSS, WHETHER THEY TAKE IT OUT OF YOUR POCKET OR OUT OF YOUR MIND.
King

Fig. 4.27
Frank King, "Gasoline Alley," *Chicago Tribune*, January 31, 1929.

THURSDAY, JANUARY 31, 1929. *** 29
GASOLINE ALLEY—MORE GRIEF
WALT I WISH YOU HAD SOLD RUBBER KEYHOLE WHEN IT WAS UP AT 28½.
SO DO I, HONEY BUT HINDSIGHT IS ALWAYS BETTER THAN FORESIGHT
I THOUGHT MY WALT KNEW JUST WHAT WAS GOING TO HAPPEN AND I WAS SURE HE WAS GOING TO MAKE A LOT OF MONEY
WELL, I THOUGHT SO TOO, HONEY
AND IT WAS JUST BECAUSE I WAS SO SURE OF IT THAT I MADE A DOWN PAYMENT ON A LOVELY BEDROOM SET. AND THERE ISN'T ANOTHER PAYMENT DUE FOR NEARLY A MONTH.
?
!
King

Fig. 4.28
Frank King, "Gasoline Alley," *Chicago Tribune*, January 16, 1939.

CHICAGO DAILY TRIBUNE: MONDAY. JANUARY 16. 1939.
GASOLINE ALLEY,—IT GROWS ON YOU
I HATE TO WAKE UP IN THE MORNIN'. IT JUST MEANS THERE'S ANOTHER 10 CENTS DUE ON THAT RADIO.
LET'S SEE, THURSDAY, FRIDAY, SATURDAY, SUNDAY, MONDAY— IN DEBT 50 CENTS TODAY.
TWO DAYS MORE AN' IT WILL BE TIME TO FORWARD THE 70 CENTS WEEKLY AMOUNT.
TEN CENTS A DAY DIDN'T SOUND LIKE ANYTHING AT ALL. BUT BOY, IT'S DIFFERENT SCRAPIN' IT UP EVERY DAY, RAIN OR SHINE.

Fig. 4.29
Liberty advertisement, *Chicago Tribune*, February 27, 1928, p. 13.

CHICAGO DAILY TRIBUNE: MONDAY, FEBRUARY 27, 1928. 13

"ARE WOMEN PEOPLE?"

Did you ever see a "Woman's Magazine" in a barber shop? **No! But you see the women there!**

A WOMAN in a barber shop a decade ago would have been looked upon with suspicion. Puritan America had decreed that beauty was largely a cultivation of inner virtues. Feminine faces were as nature, soap and a substantial diet made them, plus a permissible trifle of talcum powder. Rouge and lip stick got the brazen creature hot glances and cold shoulders. The police blotter was the social register for ladies of heightened complexions.

In 1917, women the whole country over, spent but 80 millions to improve on nature. In 1926, only nine years later, they spent *two billions!* Government figures!

The modern craze for beauty is but a spirit released from the bondage of household cares. Once, the home was a factory. Women cooked, canned and sewed. Now they buy. Women labored with scrub-brush and broom, wash-tub and flat-iron. Now they press a button and have time for beauty and diversion.

In 1907, $705,000 worth of washing machines, vacuum cleaners and electric irons were sold. In 1927, sales were over 23 millions! Dish washers (mechanical) and ironers (electric) were inventors' dreams in 1907. Today they are realities which help to make drudgery in the home as out of date as ankle-length skirts.

Times have changed. *Women today are people.* They instruct and amuse themselves at the same places men do. *They read the same books and newspapers that men read.* Why, then, shouldn't women read the same magazines?

The answer is: ***They do!***

$25 FOR LETTERS

LIBERTY will pay $25.00 for the best letters on this subject, from both men and women. Address "Are Women People?" c/o LIBERTY, 247 Park Ave., New York City, New York.

Letters on this subject must be received by LIBERTY not later than March 26th.

OUT TODAY **5¢ Liberty** *A Weekly for Everybody* OUT TODAY

Over 1,500,000 Net Paid Circulation—99% News-Dealer Sales

Fig. 4.30
Martin Branner, "Winnie Winkle," *Sunday News*, June 25, 1922.

WINNIE WINKLE
THE BREADWINNER
LOOK'A WINNIE, I'M GETTIN' A FREE SHOWER BATH !!
PER-REEEEEEE !!! GET DOWN OFF THERE - DO YOU HEAR ME ??!!!
THAT DISPLAY OF TEMPER WON'T DO YOU ANY GOOD PERRY !! YOU ARE NOT GOING SWIMMING WITH YOUR GANG OF LITTLE ROUGHNECKS TO-DAY !!!! UNDERSTAND ???
WAH !! I DON'T WANNA GO TO NO SWELL PARTIES !!!
YOU LITTLE FOOL, THIS IS NO ORDINARY PARTY !! WE'RE THE INVITED GUESTS OF MR. AND MRS. CUSH AND WE'RE GOING FOR A CRUISE ON THEIR PRIVATE YACHT! IT ISN'T EVERYBODY CAN GET THAT HONOR !!
I'D RATHER GO SWIMMIN' OFF FINNEGAN'S PIER !!!
HOW DO WINNIE !!
I HOPE I HAVEN'T KEPT YOU WAITING !
LET ME SHOW YOU AROUND THE BOAT, MISS WINKLE !!
I'D BE DELIGHTED MR. CUSH !
YOO-HOO !! 'LO FELLERS !! HOW'S TH' WATER ??
HELLO PERRY !! GEE YER MISSIN' IT - TH' WATER'S FINE !!!
TH' DICKEN'S WITH THEIR OL' BOAT RIDE! I'M GOIN' SWIMMIN WITH TH' GANG !!!
PERRY WINKLE
HELP!!
RAY FER PERRY!
DO YOU THINK YOU CAN C-CATCH HIM?
I'LL TRY MISS !!!
GO IT PERRY !! THEY'LL NEVER KETCH YA !!!
Y'BETTER LET ME GET HIM MISS !!
YOU COME RIGHT HERE TO ME THIS INSTANT, YOU INFINITESIMAL NONENTITY !!!
BEGGIN' YER PARDON, BUT IS TH' LADY READY TO RETURN TO TH' SHIP ???
NO, YOU BETTER GO BACK WITHOUT ME !! I THINK I'D BETTER GO HOME!
GEE WILLIKINS ! JIMMINY CHRIS'MUS !! GOSH ALL HEMLOCK !! I'M AWF'LY SORRY FOR WHAT I DONE ! HONEST I AM WINNIE !!!
WED I GED RID OF THIS CODE, YOU'RE GO'DA FEEL SORRIER, PERRY WICKLE !!
BRANNER

Fig. 4.31
W.B. Russell, "The Way the Street Boys of New York Keep Cool During the Dog Days," *New York World*, August 18, 1895, p. 33.

THE WORLD: SUNDAY, AUGUST 18, 1895. 33

THE WAY THE STREET BOYS OF NEW YORK KEEP COOL DURING THE DOG DAYS.

Fig. 4.32
Martin Branner, "Winnie Winkle," *Sunday News*, May 21, 1922.

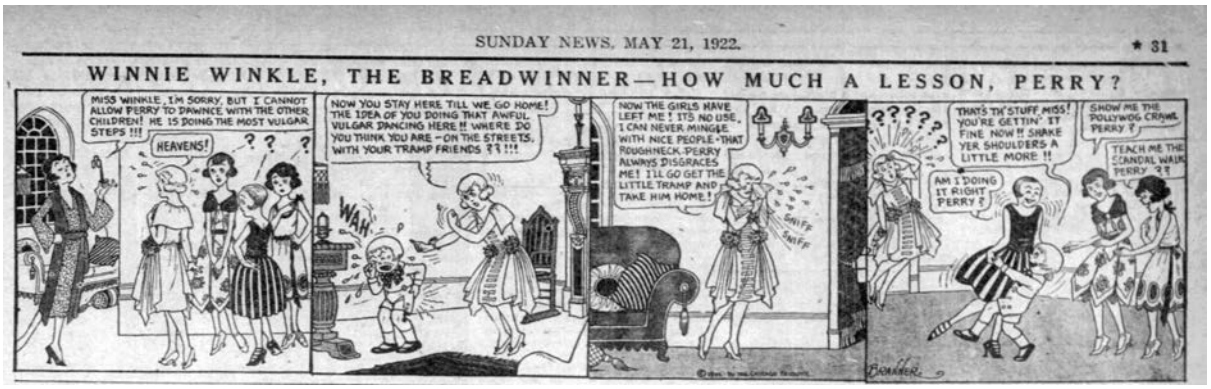

SUNDAY NEWS, MAY 21, 1922.
★ 31
WINNIE WINKLE, THE BREADWINNER—HOW MUCH A LESSON, PERRY?
MISS WINKLE, I'M SORRY, BUT I CANNOT ALLOW PERRY TO PRANCE WITH THE OTHER CHILDREN! HE IS DOING THE MOST VULGAR STEPS !!!
HEAVENS!
? ? ?
NOW YOU STAY HERE TILL WE GO HOME! THE IDEA OF YOU DOING THAT AWFUL, VULGAR DANCING HERE !! WHERE DO YOU THINK YOU ARE—ON THE STREETS, WITH YOUR TRAMP FRIENDS ?? !!!
WAH
NOW THE GIRLS HAVE LEFT ME! IT'S NO USE, I CAN NEVER MINGLE WITH NICE PEOPLE—THAT ROUGHNECK PERRY ALWAYS DISGRACES ME! I'LL GO GET THE LITTLE TRAMP AND TAKE HIM HOME!
SNIFF SNIFF
????
THAT'S TH' STUFF, MISS! YOU'RE GETTIN' IT FINE NOW !! SHAKE YER SHOULDERS A LITTLE MORE !!
AM I DOING IT RIGHT PERRY ?
SHOW ME THE POLLYWOG CRAWL PERRY ?
TEACH ME THE SCANDAL WALK PERRY ??
BRANNER

Fig. 4.33
Martin Branner, "Winnie Winkle," *Sunday News*, October 7, 1928.

GEE, MY MA PICKED A GOOD ONE OUT TO MIND ME, WHEN SHE PICKED YOU!! WHAT YOU DON'T KNOW ABOUT KIDS, WOULD FILL TH' PUBLIC LIBRARY!!
WINNIE WINKLE
The Breadwinner
WINNIE, I'VE GOT TO MEET MY HUBBY AND I HAVE NO ONE TO LEAVE THE BABY WITH! I'LL ONLY BE GONE AN HOUR! WOULD YOU PLEASE MARCH BABY FOR ME?
WHY SURELY, ALMA! I'LL BE THE ITTY BITTY DARLIN'S NUZZER FOR AN HOUR!!
I WAS GOING TO DO A LITTLE SHOPPING, BUT I CAN TAKE ALMA KOCH'S BABY RIGHT ALONG WITH ME !!!
THAT LOOKS LIKE A BARGAIN! THINK I'LL GO IN AND TRY IT ON !!
HAT
IT'S A DREAM ON YOU, DEARIE! WILL I SHOW YOU SOMETHING ELSE?
NO THANKS! THIS HAT DOESN'T LOOK SO WELL ON ME AND I HAVEN'T TIME NOW TO TRY ON ANY OTHERS!
MAYBE I SHOULD HAVE BOUGHT THAT HAT AFTER ALL! IT DIDN'T LOOK SO AWFUL ON ME!!
HEY— THAT'S MY BABY YOU'RE TAKIN'!! THERE'S YOUR BABY!!
H'M'MMM !! WHERE DOES HE GET THAT STUFF? HOW DOES HE KNOW IT'S MY BABY!! ANYWAY CAN'T A PERSON MAKE A LITTLE MISTAKE?
DON'T WORRY HONEY! DADDY WON'T LET BAD WOMANS TAKE YOU AWAY!!
ILLINERY
THERE'S A GOOD-LOOKING BONNET! THAT OUGHT TO LOOK GOOD ON ME !!
I GUESS THE BABY WILL BE ALL RIGHT OUT HERE WHILE I TRY THIS HAT ON!
OH, I LOVE IT!! IT'S A DARLING HAT!! I'LL TAKE IT !!!
YES, MISE!
THEY SURE HAVE SOME LOVELY HATS IN THAT SHOP! WELL, I'LL PARK THE NEW BONNET IN THE CARRIAGE AND TAKE ALMA'S INFANT BACK TO HER AND —
HEY— WHERE Y'GOIN' WITH THAT CART, MISS?!
HA-HA
TEE HEE
OH MIGOSH!!
HEH HEH
RUBBISH
BIG SALE HATS
BRANNER

Fig. 4.34
Martin Branner, "Winnie Winkle," *Daily News*, October 17, 1921.

22
DAILY NEWS, MONDAY, OCTOBER 17, 1921.
WINNIE WINKLE, THE BREADWINNER—BEGINNING THE BIG MYSTERY.
Dear Miss Winkle:- How do you do it? I am a hard-working Stenographer earning as much as you and I don't have to support my family either. Yet you wear a different dress every day and each one is charming and in the latest fashion. Please let me know how you do it? An Admirer.
THIS IS A SAMPLE OF THE MANY LETTERS THAT WINNIE WINKLE RECEIVES FROM HER FRIENDS
TO THE RIGHT IS THE FAMOUS DETECTIVE GUM-SHOE GUS WHO HAS BEEN ENGAGED TO SOLVE THE BIG MYSTERY— "WHERE DOES WINNIE WINKLE GET ALL OF HER BEAUTIFUL CLOTHES?" KEEP ONE EYE ON GUM-SHOE GUS
BRANNER © 1921. CHICAGO TRIBUNE
DIPLOMA FROM DETECTIVE CORRESPONDENCE SCHOOL SHOWING THAT GUM-SHOE GUS IS A GRADUATE
SOLID TIN BADGE WORN BY GUM-SHOE GUS
SPY-GLASS USED FOR SPYING AND ALSO FOR FINDING CLUES.
DISGUISES WORN BY GUM-SHOE GUS IN TRAILING WINNIE. ★-NOTE THE RED RUBBER NOSE IN LOWER LEFT-HAND CORNER
TWO RUBBER HEELS RUN DOWN BY GUM-SHOE GUS. X-MARKS THE SPOT WHERE THEY WERE RUN DOWN...
—WINNIE WINKLE, ON HER WAY TO WORK....
SHE DOESN'T KNOW THAT, BEGINNING TO-MORROW A DETECTIVE IS GOING TO FOLLOW HER....

Fig. 4.35
Martin Branner, "Winnie Winkle," *Daily News*, April 15, 1922.

22
DAILY NEWS, SATURDAY, APRIL 15, 1922.
WINNIE WINKLE, THE BREADWINNER—EASTER FASHIONS
NELLIE, THE BEAUTIFUL CLOAK MODEL HAD NOTHING ON ME WHEN IT CAME TO TRYING ON CLOTHES! I'M GOING TO SHOW SOME OF THE LATEST FROM PAREE — RIGHT OFF THE GRIDDLE, GIRLS!
I GUESS THIS IS THE BEST VIEW FOR THIS LITTLE SPORT MODEL! NOT BAD, EH ??
THIS IS WHAT THEY WEAR IN THAT DEAR PAREE WHEN IT RAINS! LOOKS SOMETHING LIKE THE SHEIK !!
JUST A SWEET LITTLE AWFTERNOON FROCK! ISN'T IT CUTE, GIRLS?
A LITTLE OUTFIT FOR ZE BOULEVARD IN PAREE, BUT IT WILL LOOK JUST AS GOOD ON MAIN STREET!
THIS EVENING GOWN IS A LITTLE BIT EXTREME AND FRENCHY - BUT, OH GIRLS — ISN'T IT CLASSY ??
HERE'S AN OUTFIT THAT'S NEAT AND NIFTY! I GET THE OSTRICH FEATHER TRIMMING - AIN'T IT THE CAT'S MEOW??
Winnie Winkle appears also in the SUNDAY NEWS tomorrow

Fig. 4.36
Martin Branner, "Winnie Winkle," *Daily News*, June 11, 1924.

30
DAILY NEWS, WEDNESDAY, JUNE 11, 1924.
WINNIE WINKLE, THE BREADWINNER—THAT'S WHAT THE BEAUTY SHOP IS FOR
COLLEGE WILL CLOSE FOR THE SUMMER AND MIKE MULLIGAN WILL BE BACK IN TOWN SOON, SO I MIGHT JUST AS WELL GET MY HAIR BOBBED NOW AND BE DONE WITH IT !!!
IF YOU'LL JUST SIT DOWN MISS - YOU WON'T HAVE TO WAIT LONG !!
-ER- ALL RIGHT MR. ER-GERDON !!!
I HAD MY HAIR CUT BOYISH IN THE BACK! WHAT DO YOU THINK OF IT, ALGY DEAR?
IT'S PERFECTLY THRILLING, MONTMORENCY!! AND HOW DO YOU LIKE MY MARCEL ???
YOU'RE NEXT, MISS!
NOTHING DOING! AFTER WHAT I JUST SAW HERE, I'M GOING TO GET MY HAIR CUT LONGSHOREMAN STYLE!
BRANNER

Fig. 4.37
Martin Branner, "Winnie Winkle," *Daily News*, November 22, 1924.

26
DAILY NEWS, SATURDAY, NOVEMBER 22, 1924
WINNIE WINKLE, THE BREADWINNER—A SATURDAY SOLILOQUY
WELL, I'M OUT OF WORK AGAIN—THANKS TO THAT VIPER, KENNETH DARE!! HOWEVER, I'M GLAD I SAVED ANNA DUMLER FROM HIS CLUTCHES —
AND I'M CERTAINLY GLAD THAT I VINDICATED MYSELF WITH MY FRIENDS!! IT'S HARD ENOUGH FOR A POOR WORKING GIRL TO KEEP HER REPUTATION THESE DAYS!!
THE IDEA OF KENNETH DARE INVENTING SUCH LIES ABOUT ME — TELLING PEOPLE I WAS ONCE A SHOPLIFTER AND TRYING TO BLACKEN MY NAME —
HEAVENS KNOWS I'M LEADING A CLEAN LIFE!!
BRANNER
A full page of Winnie Winkle in colors appears in the 8-page comic section of the SUNDAY NEWS tomorrow.

Fig. 4.38
Martin Branner, "Winnie Winkle," *Daily News*, April 21, 1928.

DAILY NEWS, SATURDAY, APRIL 21, 1928
27
WINNIE WINKLE, THE BREADWINNER—THE FINAL CURTAIN
HELLO ER-WHAT'S THE IDEA?? AREN'T WE GOING TO HAVE A MATINEE TODAY?
NO DEARIE! TH' MANAGER HAS FLEW TH' COOP WITH ALL TH' MONEY AN' TH' MARSHAL HAS ATTACHED TH' ENTIRE SHOW!!
I SHOULD'A JOINED JIMMY GLEASON'S SHOW INSTEAD OF THIS HUMPTY DUMPTY!!
GEE, COWLEY, THIS IS AWFUL! I'M FLAT!!
I TURNED DOWN A BIG-TIME VODEVIL SKETCH TO COME WITH THIS, MYLUCK
SOME MANAGERS IS JUST RATS!
YOU SAID IT!
YEAH, AN' NOT WHITE RATS NEITHER
STRANDED IN FORT WORTH TEXAS.
THE HONKY TONK REVUE HIT THE ROCKS HERE, FOLKS, WHICH MEANS OUR LITTLE EX-CHORUS GIRL HEROINE IS FURTHER AWAY FROM HOME THAN WHEN SHE JOINED THE SHOW AT KANSAS CITY.
-AND I'VE JUST GOT SIX DOLLARS AND FIFTEEN CENTS TO MY NAME!! WELL, IT LOOKS LIKE LITTLE WINNIE HAS TO GO BACK TO WORK AGAIN!!!
BRANNER
A full page of Winnie Winkle in colors appears in the 8-page comic section of the SUNDAY NEWS tomorrow.

Fig. 4.39
Martin Branner, "Winnie Winkle," *Daily News*, May 20, 1929.

DAILY NEWS, MONDAY, MAY 20, 1929
31
WINNIE WINKLE, THE BREADWINNER—HERE, THERE, AND EVERYWHERE
WINNIE WINKLE
THE MOST BEAUTIFUL, MOST CHARMING GIRL IN THE ENTIRE UNIVERSE KEEPS HER GORGEOUS HAIR NEAT BY USING THE NEW KRINKLE HAIRPIN MANUFACTURED BY BIBB'S PIN COMPANY
THE BIBB'S PIN GIRL
SO THAT'S AD LIBBS ADVERTISING CAMPAIGN FOR BIBB'S PINS EH?? GOSH— IT LOOKS MORE LIKE A LOT OF PUBLIC LOVE LETTERS TO ME PRINTED ON BILL-BOARDS ALL OVER TOWN!!
WINNIE WINKLE
THE WORLD'S MOST WONDERFUL GIRL IN HER DAINTY KITCHENETTE USES A BIBB'S ROLLING PIN
WHAT A SAP AD LIBB IS! TALK ABOUT BROADCASTING! HE MIGHT JUST AS WELL MAKE LOVE TO ME IN THE MIDDLE OF SOLDIERS FIELD IN FRONT OF A "KNKE" WITH A NATIONAL RADIO HOOK-UP!
BRANNER

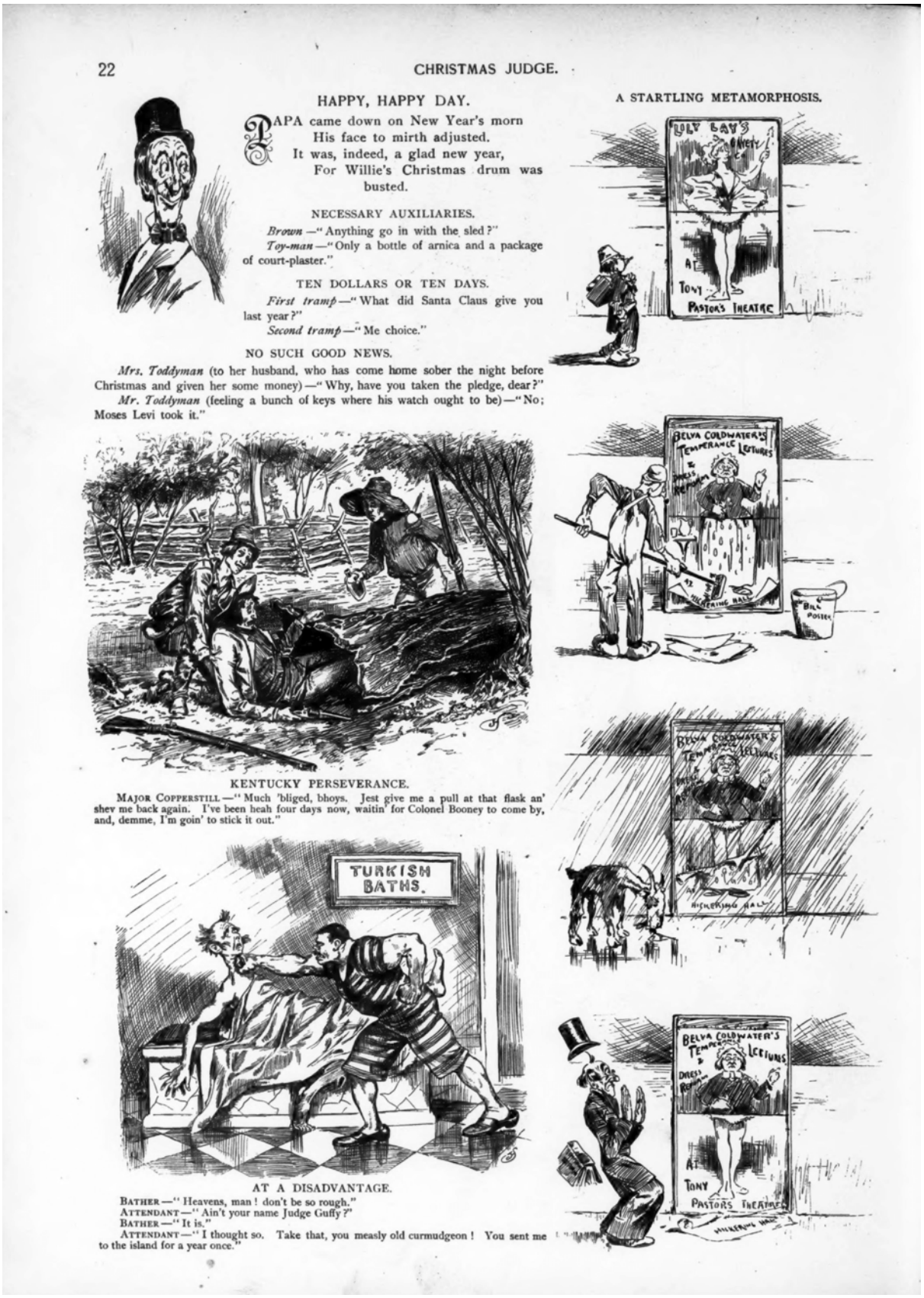
Fig. 4.40
Martin Branner, "Winnie Winkle," *Daily News*, May 28, 1929.

DAILY NEWS, TUESDAY, MAY 28, 1929
39
WINNIE WINKLE, THE BREADWINNER—NOT AN ORDER IN A CARLOAD
WELL HOW DO Y'LIKE THEM RAISINS? YOU RAIZED MY AD CAMPAIGN, BUT TH' OL' LETTERS ARE STARTING TO ROLL IN BY TH' HUNDREDS! GET A LOAD OF THIS CARLOAD COMING IN NOW
BOSS!!
WELL, IT LOOKS LIKE I'LL HAVE TO TAKE BACK ALL I SAID ABOUT YOUR ADVERTISING CAMPAIGN, MR. LIBB!! HURRY UP AND OPEN THESE ORDERS!
AS AN ADVERTISING MAN FOR BIBB'S PINS — YOUR A GREAT PUBLICITY MAN FOR WINNIE WINKLE —
BAH!!!
MAY 28
Branner

Fig. 4.41
Martin Branner, "Winnie Winkle," *Daily News*, June 1, 1929.

DAILY NEWS, SATURDAY, JUNE 1, 1929
25
WINNIE WINKLE, THE BREADWINNER—ADDED ATTRACTION
TH' BOSS ORDERED ALL THEM SWELL BILLBOARDS I HAD MADE OF YOU, COVERED UP — GOSHDARNIT!!
WELL, I'M GLAD OF IT! I'M SICK AND TIRED OF THE NOTORIETY!
CHEW OLD PLUG TOBACCO 5¢ A ROLL
USE FLUFFY'S SHAVING CREAM for BIG and LITTLE SHAVERS
GOOD NIGHT!
THE WAY THEY COVERED THOSE SIGNS UP — IT'S WORSE NOW THAN IT WAS BEFORE!!
WEAR FINKELSTEIN'S PANTS
MADE TO YOUR MEASURE
PANTS SPECIALISTS
JUNE 1
Branner
A full page of Winnie Winkle in colors appears in the 8-page comic section of the SUNDAY NEWS tomorrow

Fig. 4.42
"A Startling Metamorphosis," *Judge*, Christmas Issue 1891, p. 22.



22 CHRISTMAS JUDGE.

HAPPY, HAPPY DAY.

PAPA came down on New Year's morn
His face to mirth adjusted.
It was, indeed, a glad new year,
For Willie's Christmas drum was busted.

NECESSARY AUXILIARIES.

Brown—"Anything go in with the sled?"
Toy-man—"Only a bottle of arnica and a package of court-plaster."

TEN DOLLARS OR TEN DAYS.

First tramp—"What did Santa Claus give you last year?"
Second tramp—"Me choice."

NO SUCH GOOD NEWS.

Mrs. Toddyman (to her husband, who has come home sober the night before Christmas and given her some money)—"Why, have you taken the pledge, dear?"
Mr. Toddyman (feeling a bunch of keys where his watch ought to be)—"No; Moses Levi took it."

KENTUCKY PERSEVERANCE.

MAJOR COPPERSTILL—"Much 'bliged, bhoys. Jest give me a pull at that flask an' shev me back again. I've been heah four days now, waitin' for Colonel Booney to come by, and, demme, I'm goin' to stick it out."

AT A DISADVANTAGE.

BATHER—"Heavens, man! don't be so rough."
ATTENDANT—"Ain't your name Judge Guffy?"
BATHER—"It is."
ATTENDANT—"I thought so. Take that, you measly old curmudgeon! You sent me to the island for a year once."

A STARTLING METAMORPHOSIS.

Fig. 4.43
Martin Branner, "Winnie Winkle," *Daily News*, May 1, 1933.

DAILY NEWS, MONDAY, MAY 1, 1933
WINNIE WINKLE, THE BREADWINNER—ADDED ATTRACTION
OH LOOK - THEY'RE PUTTING UP A NEW SIGN ACROSS THE STREET! WONDER WHAT IT'S GOING TO BE?
WEAR A DOGGY COLL
GOSH - ISN'T HE HANDSOME! I CAN'T KEEP MY EYES OFF HIM! I COULD CERTAINLY FALL FOR A MAN LIKE THAT !!!
GOOD GRIEF!! FIVE O'CLOCK AND NOT A BIT OF WORK DONE - AND LOOK HOW IT'S PILED UP !!! THAT'S ALL ON ACCOUNT OF THAT HANDSOME COLLAR-AD MAN !!!
BRANNER

Fig. 4.44
Martin Branner, "Winnie Winkle," *Daily News*, May 17, 1933.

WINNIE WINKLE, THE BREADWINNER: Jack Linyard Doesn't Believe in Signs
WHY, YOU AREN'T SMOKING "BUTTS" CIGARETTES TONIGHT, MR. LINYARD! THAT'S THE BRAND I'VE SEEN YOU ADVERTISE ON THE BILLBOARDS!!
I KNOW, BUT I'VE ALWAYS FOUND "ODEROS" ARE MUCH BETTER !!
AND YOU'RE NOT WEARING "BROGUE'S" SHOES! YOUR ADS SAID YOU THOUGHT THEY WERE MARVELOUS!!
YES, BUT I LIKE THIS OTHER MAKE FAR BETTER!!
AND EVEN YOUR HAT! WHY, THAT'S NOT THE BRAND YOU'VE ADVERTISED !!
NO - YOU SEE, I REALLY LIKE THIS MAKE SO MUCH BETTER !!
WELL, FAWTHAW, WHAT DO YOU THINK OF MY HANDSOME POSTER PICTURE BOY FRIEND?
I THINK HE'S A FAKE !! THAT GUY AIN'T ON TH' LEVEL!!
BRANNER

Fig. 4.45
Martin Branner, "Winnie Winkle," *Daily News*, June 14, 1935.

40
DAILY NEWS, FRIDAY, JUNE 14, 1935
WINNIE WINKLE, THE BREADWINNER—EX-FIGHTER
H'LO, BABE!
WINNIE, TH' WORLD'S CHAMPION FIGHTER AN' HIS MANAGER HAVE AN APPOINTMENT WITH MR. BERT BOOKER! WHAT'S TH' PASSWORD?
IT'S OVER MY HEAD, BUT I GUESS YOU BOTH CAN GO RIGHT IN!!
WHAT A COCKEYED WORLD! FIRST MR. BOOKER DOESN'T WANT MARTY AROUND HERE AND NOW HE'S BREAKING HIS NECK TO BE NICE TO HIM !!
WELL, Y'CAN CONGRATULATE ME, WINNIE! I JES' SIGNED FIVE CONTRACTS !! ME FORTUNE'S MADE!
WHAT!! FIVE MORE FIGHTS?
NAW!! ONE CIGARETTE TESTIMONIAL-ONE TALCUM POWDER AD-ONE VAUDEVILLE ENGAGEMENT-ONE SILK PAJAMA TESTIMONIAL AN' ONE NIGHTCLUB JOB!!
WHY, YOU BIG SISSY!
JUNE 14
BRANNER
A full page of Winnie Winkle in colors appears in the comic section of the SUNDAY NEWS

Fig. 4.46
Camels advertisement, *Sunday News*, June 15, 1935, Comics Section.

THE RISE OF GENE
TIRELESS GENE SARAZEN – A GREAT GOLFER – A GREAT CAMEL SMOKER. HE HAS THE WIND AND ENERGY IT TAKES TO PLAY AT THE TERRIFIC PACE HE DOES IN TOURNAMENTS
CAMELS ARE SO MILD, ATHLETES SMOKE AS MANY AS THEY PLEASE – AND THAT'S REAL MILDNESS!
THIS BOY NEEDS OUTDOOR EXERCISE
I'D LIKE THAT
I'LL LET HIM CADDY AT THE GOLF CLUB
AS A BOY, GENE WAS DELICATE —
LET'S GO TO THE CIRCUS TOMORROW, GENE
NOPE – I GOTTA PRACTICE DRIVING
DID YOU EVER SEE THAT KID, SARAZEN, SWING A CLUB?
YEAH – HE LOOKS LIKE A REAL GOLFER
BACK CADDYING ONCE MORE, GENE DECIDES TO BECOME A GOLFER HIMSELF –
WHAT POWER THAT BOY HAS – I'M GOING TO GET HIM TO PLAY WITH ME
THE CLUB CHAMP INVITES THE BOY TO PLAY A MATCH
BY GEORGE, GENE, YOU BEAT ME!
YES, SIR
PLOP
GENE'S BRILLIANT PLAY MA
THE SENSATION OF THE
ANYBODY CAN SEE THAT CAMELS DON'T BOTHER YOUR WIND, MR. SARAZEN!
THAT'S BECAUSE THEY HAVE REAL MILDNESS
FRESH FROM HIS BRITISH TRIUMPH, HE ENTERS THE AMERICAN OPEN AND AGAIN ASTONISHES THE GALLERY WITH HIS SPEEDY PLAY!
– IN THE LAST ROUND GENE NEEDS A 69 TO WIN –
66!
– HE SCORCHES THE COURSE WITH AN AMAZING 66! HE PLAYS THE LAST 28 HOLES IN AN EVEN 100 –
THE GREATEST EVER
GENE'S RECORD –
SOMETHING CHOICE!
I'M SOLD – HERE'S TWO ORDERS
THANKS MR. PERKINS
GOOD WORK
LATER
AS A SALESMAN – YOU'RE A LIVE WIRE – BUT YOU DON'T KNOW MUCH ABOUT PIPE SMOKING
WHY?
YOU'LL FIND THE ANSWER RIGHT IN THE TIN OF P.A. – TRY SOME
ALL RIGHT!
SARAZEN – ONLY PROFESSIONAL EVER TO WIN THE BRITISH AND AMERICAN GOLF TITLES IN THE SAME YEAR
An ADVERTISEMENT of R. J. REYNOLDS TOBACCO CO.
MY NAME IS MAC SARAZEN AND I'M HANDY WITH A HAMMER, MAY I HAVE THE JOB?
COME 'ROUND IN THE MORNIN', LADDIE, AND WE'LL GIE YE A TRY AT IT
GENE DEVELOPS HIS MAGNIFICENT WRISTS AND HANDS SWINGING THAT HAMMER – HANDS THAT WERE DESTINED LATER TO DRIVE A CLUB HEAD THRU A GOLF BALL WITH TERRIFIC FORCE
DAY HE D THAT THE CLUB HOUSE NEEDED SOME REPAIRS – HE DED TO GO AFTER THE JOB – HE GOT THE JOB!
GENE STARTS ADDYING
HIM B!!
WHAT A SOCK!!
ZING!
HE'S THE FASTEST PLAYER I EVER SAW – YOU CAN HARDLY KEEP UP WITH HIM
– FROM THEN ON HIS RISE IS SWIFT!
SARAZEN BREAKS THE RECORD WITH 283 FOR 72 HOLES TO WIN THE BRITISH OPEN! HE THEN RUSHES FOR A BOAT TO ENTER THE AMERICAN OPEN
SARAZEN REACHES THE PINNACLE OF GOLF AS HE WINS THE BRITISH OPEN AND THEN SAILS FOR HOME
Sarazen Says –
I HAVE TO KEEP IN CONDITION. I SMOKE CAMELS STEADILY – THEY'RE SO MILD THEY NEVER GET MY WIND OR NERVES
SO MILD you can smoke all you want!
CAMELS
COSTLIER TOBACCOS!
CAMELS ARE MADE FROM FINER, MORE EXPENSIVE TOBACCOS – TURKISH AND DOMESTIC – THAN ANY OTHER POPULAR BRAND.
CAMEL
PUFF PUFF PUFF
WAS I RIGHT?
BOB – YOU'VE SHOWED ME THE WAY TO SOMETHING CHOICE
AND THERE'S MORE TOBACCO IN EACH TIN OF PRINCE ALBERT
THIS IS PRINCE ALBERT THE NATIONAL JOY SMOKE
IT'S MILD – COOL – LONG BURNING NEVER BITES THE TONGUE! PRINCE ALBERT IS THE LARGEST-SELLING PIPE TOBACCO IN THE WORLD!
packed right – IN TIN!

Fig. 5.1
Superman advertisement, *Playthings*, 38 (August 1940), inside back cover.

SUPERMAN
"SUPERMAN IS THE IDOL AND HERO OF MILLIONS"—LOOK MAGAZINE
● The one and only big merchandising promotion character for the Season 1940-41.
● To be featured in store-wide Christmas promotions by R. H. Macy & Co., J. L. Hudson, The Higbee Company, Boston Store, Frank & Seder Co., Wm. Hengerer Co., Stambaugh-Thompson Co.—and others coast to coast and in Canada.
● Now licensed to Louis Marx & Co., Daisy Manufacturing Company, A. S. Fishbach & Co., Norwich Knitting Co., Saalfield Publishing Co., Ideal Novelty & Toy Co., The Oak Rubber Co., Milton Bradley Company, Inc., Old King Cole, Inc., Gum, Inc., Einson-Freeman Co., Inc., Etched Products Corp., Quality Art Novelty Co. and others.
● Acclaimed by leading toy and novelty merchandisers as a promotional "natural" with a ready-made following of millions in the 6 to 15 year-old age group.
● Publicized nationally in newspapers and magazines as the most sensational cartoon strip character of the century.
Exclusive licenses now being granted to selected toy and novelty manufacturers
WRITE • WIRE • PHONE
SUPERMAN, Inc.
480 LEXINGTON AVENUE
NEW YORK CITY
PL 3-0740
"AMERICA'S NUMBER ONE COMIC STRIP HERO" — TIME MAGAZINE
● Appearing monthly in Action Comics Magazine—national net paid circulation, 850,000.
● Exclusively featured bi-monthly in Superman Magazine—national net paid circulation, 1,350,000 per issue.
● Now running in 176 daily and Sunday newspapers—circulation over 15,000,000.
● On the air three times weekly—in the United States and Canada—radio's highest rated and most successful juvenile show.
● To be released during the fall of 1940 as a startlingly different movie serial.
● Sponsor of SUPERMAN OF AMERICA Club, with membership in each of the 48 states and 7 Canadian provinces.

Fig. 5.2
Action Comics, no. 32, January 1941.

WITH RELIEF CLARK REALIZES THAT LOIS DOES NOT KNOW HIS SECRET-- HE URGES HER TO KEEP HER INFORMATION ABOUT PRESTON A SECRET, UNTIL SHE HAS PROOF-- THEN-
HOURS LATER IN CLARK'S LABORATORY-
THE KRYPTO-RAYGUN-- A STARTLING INVENTION WITH WHICH I CAN SNAP PICTURES--THEY ARE DEVELOPED RIGHT IN THE GUN--AND CAN BE FLASHED UPON A WALL!

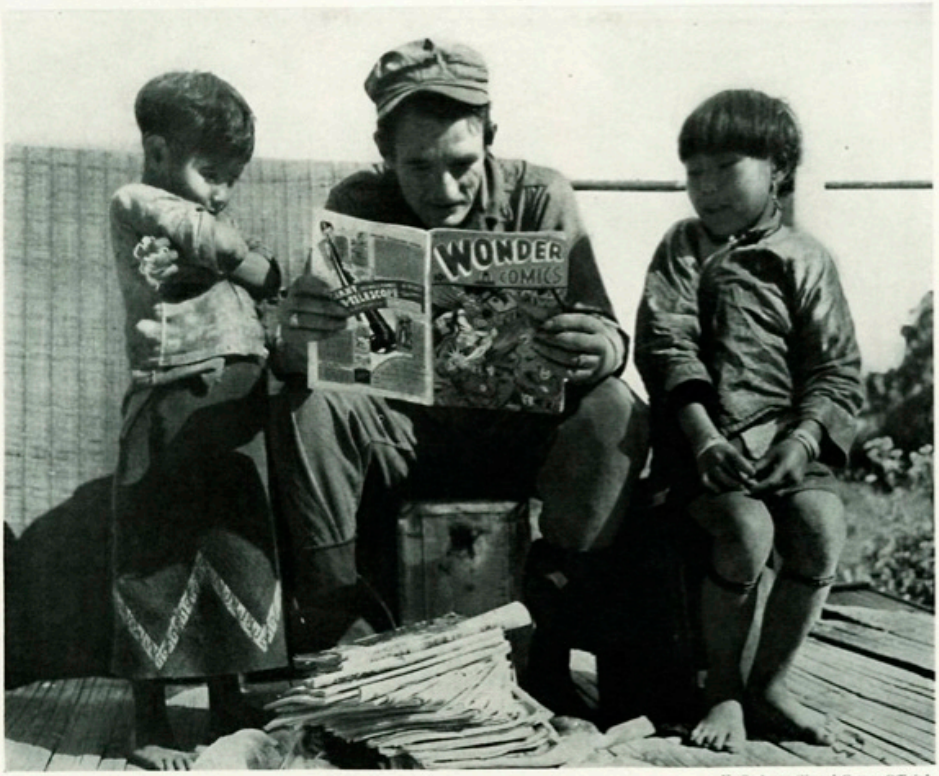
SECONDS LATER, SUPERMAN DEPOSITS LOIS, THE MAYOR AND PRESTON IN FRONT OF A POLICE STATION--THEN--
HERE'S THE KRYPTO-RAYGUN WITH THE EVIDENCE PROVING PRESTON'S GUILT!
I CAN NEVER THANK YOU ENOUGH!
LATER--CLARK ARRIVES, AS LOIS FLASHES THE PHOTOGRAPHIC EVIDENCE FOR THE POLICE--
THIS EVIDENCE SETTLES PRESTON'S HASH!
YOU'LL BE CLEARED, MAYOR, WHEN I TESTIFY THAT PRESTON FORCED YOU TO BETRAY YOUR OFFICE AGAINST YOUR WILL!
BUT IT INVOLVES ME ALSO-- I'M RUINED-- RUINED!
THE END

Fig. 5.3
Daisy Toys advertisement, *Playthings*, 38 (September 1940), p. 25.

NEW DAISY TOYS!
KRYPTON
SUPERMAN
KRYPTO-RAYGUN
in Two
Beautiful Packages
RETAILS at
50¢ and $1.00
HIT of the TOY FAIR!
Daisy presents the brand-new, Official Superman Krypto-Raygun — named after "Superman" — America's most popular Comic Strip Hero! Gun is harmless. Pull trigger — see Superman's thrilling adventures projected on the wall. This quality, Daisy-engineered electric pocket projector looks exactly like Superman's Raygun made of Kryptonite metal from the Planet Krypton. Boys and girls will be wild about it. Superman Krypto-Raygun was the outstanding hit of the Toy Fair! Macy's will feature Superman in their Christmas Toy Party—Hudson's in their annual Toy Parade, etc. Stock up heavy on this pre-sold Super Profit Maker!
No. 94: Beautiful SUPER-PACKAGE contains Superman Krypto-Raygun, bulb, battery, real lenses, 7 complete Superman Film Stories totalling 196 pictures. Retails at $1
No. 95: Carton holds Superman Krypto-Raygun, bulb, battery, real lenses, one 28-frame Superman Film Story. Retails at..... 50c
No. 94
2 NEW DAISY PROJECTOR PISTOLS!
No. 90 (illustrated): 7 assorted wild west, comics, etc. film stories, Projector Pistol, bulb, battery, real lenses retails for only..... $1
No. 91: Same equipment as in No. 90 with only ONE 28-frame film. Retails at 50c
2 NEW DAISY PEEP-SHOW PISTOLS!
No. 96: Peek thru rear pistol lens—SEE Show inside pistol day or night. Pistol, 28-view SUPERMAN Film, all in carton, retails at 25c
No. 92 (illustrated): Same as No. 96 but with selected 28-view film instead of SUPERMAN film . . . retails at 25c
SUPERMAN
AMERICA'S NUMBER 1 Comic Strip HERO!
Every kid in America knows and loves Superman. Superman is in daily, Sunday newspapers — in Action Comics and Superman monthly magazines — is on the air — and will be in the movies! A Special Daisy ad campaign on Superman Equipment further helps you cash in!
Backed by Daisy's BIG NATIONAL AD Campaign this Fall
JUST OUT!
PISTOL-DART
NEW PISTOL-DARTS GAME!
No. 91: Another Toy Fair sensation! Put cork dart into pistol, pull trigger and, with a loud POP, dart flies and sticks to Target! Harmless. Beautifully-colored carton holds 2 Target Pistols, 6 harmless Gelatin-Tipped Darts, Target . . . Retails at only 50c
HARMLESS!
50¢
TARGET BUSTER SHOOTING GAME
No. 66: Safe. Break wooden discs with cork balls. Rifle, balls, discs, back-stop, beautifully packaged . . . retails at $1
Write for free DAISY TOY CATALOG
Listing Film Subjects, Superman Equipment Projector Pistols, Peep-Show Pistols, Water Pistols, Pop Guns, Accessories.
Discs and cork ball re-fills available.
Made By The Manufacturers of Famous Daisy Air Rifles
DAISY MANUFACTURING COMPANY S-219 Union St., PLYMOUTH, MICHIGAN, U. S. A.

Fig. 5.4
Marvel Mystery Comics, no. 30, April 1942.

Fig. 5.5
U.S. Army Signal Corp Official Photograph, *National Geographic*, 88 (July 1945), p. 109.



U. S. Army Signal Corps, Official

"Comics or Caramels—All Kids Like 'Em"

Kachin youngsters from the hills of Burma were shy until our men produced the brightly colored books. Now the youngsters are regular "funny fans." Kachin guides and patrols helped build the Stilwell Road. "They made swell scouts," Yanks said. "They could smell a Jap a block away" (page 110).

a custom. They all seem to know what's in store for them when they get that old."

As a matter of fact, such burials in the past have often been performed at the request of the victim, who, when he felt his strength waning, called his relatives together and requested them to bury him.

Digging up a Buried Husband

But customs do change; so I asked the girl if she was sure this one still existed.

"When we arrived," she said, "the whole place was buzzing with talk about the woman who had been 'persuaded' to dig up her husband, who had just been 'planted,' and let him die naturally. She dug him up all right, but what she did was merely to put him in an old hut, away from everyone else, where he eventually starved to death, anyway."

New Caledonia Yanks remembered a custom about waking sleeping natives.

"And can they sleep!" one boy piped up. "It seemed like every time you turned around down there it was siesta time," he exclaimed.

"Anyway, they got a custom down there that says you can't wake 'em up. They gotta wake up by themselves. Something to do with their souls, somebody told us."

The Yank wasn't wrong. Such a belief does exist in New Caledonia. It is common among more primitive peoples to believe that while a man sleeps his soul wanders from his body and if the man is wakened suddenly, before his soul has had time to return, he will die.

In certain places the belief is carried even further. Some think that the position of a sleeping person should not be altered lest the soul, upon returning, fail to recognize the body from which it departed. And in Bombay, India, there are still those who hold that to move, or to change the expression or position of a sleeper, is equivalent to intentional murder.

Fig. 5.6
Henry Morgenthau War Bond Letter, *Batman*, no. 12, August-September 1942.

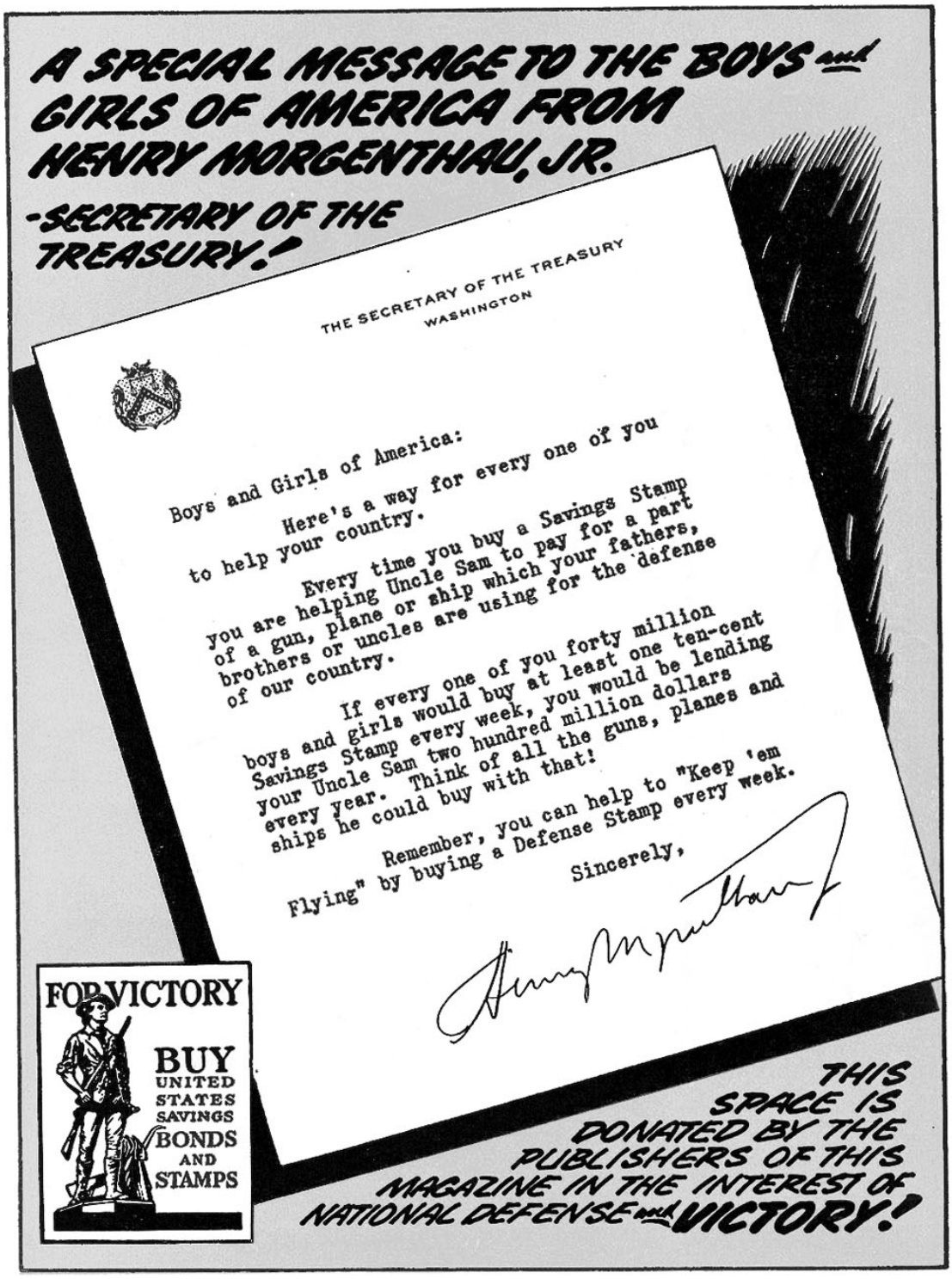

A SPECIAL MESSAGE TO THE BOYS and GIRLS OF AMERICA FROM HENRY MORGENTHAU, JR.
-SECRETARY OF THE TREASURY.-
THE SECRETARY OF THE TREASURY
WASHINGTON
Boys and Girls of America:
Here's a way for every one of you to help your country.
Every time you buy a Savings Stamp you are helping Uncle Sam to pay for a part of a gun, plane or ship which your fathers, brothers or uncles are using for the defense of our country.
If every one of you forty million boys and girls would buy at least one ten-cent Savings Stamp every week, you would be lending your Uncle Sam two hundred million dollars every year. Think of all the guns, planes and ships he could buy with that!
Remember, you can help to "Keep 'em Flying" by buying a Defense Stamp every week.
Sincerely,
Henry Morgenthau
FOR VICTORY
BUY UNITED STATES SAVINGS BONDS AND STAMPS
THIS SPACE IS DONATED BY THE PUBLISHERS OF THIS MAGAZINE IN THE INTEREST OF NATIONAL DEFENSE and VICTORY!

Fig. 5.7
Action Comics, no. 58, March 1943.

Fig. 5.8
Batman, no. 15, February-March 1943.

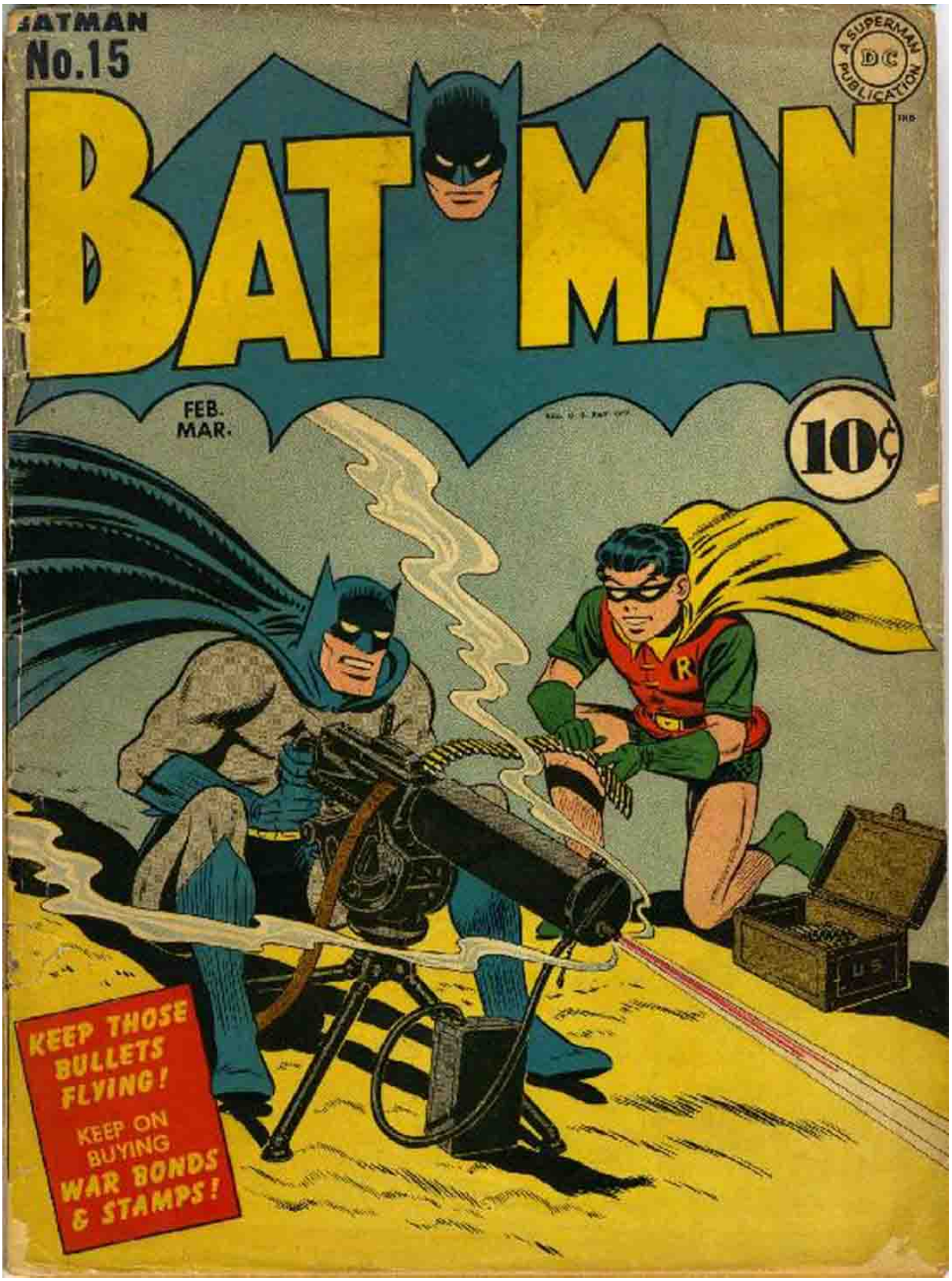


Fig. 5.9
Batman, no. 17, June-July 1943.

Fig. 5.10
Superman, no. 18, September-October 1942.

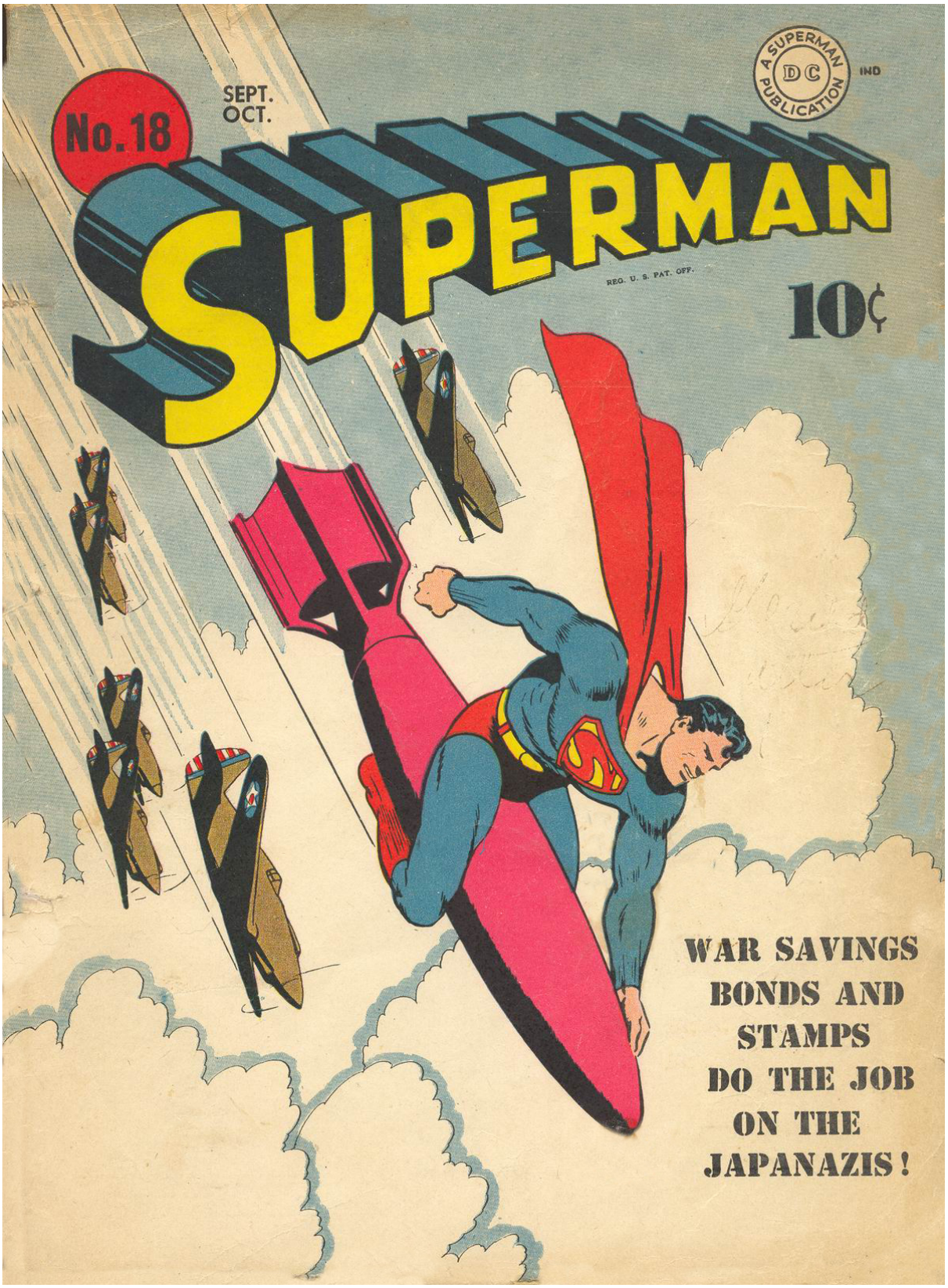


Fig. 5.11
Good Housekeeping advertisement, *Chicago Tribune*, November 29, 1939, p. 11.

CHICAGO DAILY TRIBUNE: WEDNESDAY, NOVEMBER 29, 1939. 11

No Permit...No Stockings

"Recognizing women's penchant for purchasing stockings, a State decree limits purchases of all stockings—silk or cotton—to six pairs a year for women."
—UNITED PRESS DISPATCH

In a dictator State you're told what you can buy. One egg a week—no butter—no coffee. And even when not at war you shop under the eye of the State.

OVER HERE WE HAVE A DIFFERENT IDEAL.

Over here there are 745 different makers of hosiery. You can buy as many pairs as you can pay for. And there are 232 makers of soap—each brand different in shape, style, tint or perfume. Typical drugstores offer over 100 different brands of cosmetics, over 40 different brands of tooth paste. All of these represent some manufacturer's attempt to please you.

WHICH ARE YOU GOING TO CHOOSE?

If you're puzzled by this amazing variety of merchandise—if you want shopping advice, creative household suggestions, new ideas and protection from substandard or misfit products, you'll find pages and pages of it in this month's issue of Good Housekeeping.

At your service you'll find the Good Housekeeping Institute and Bureau—laboratories where thousands of products are tested so you can be positive they'll do what is claimed for them.

One out of five of all the products tested fails to pass the initial Good Housekeeping tests. And, of course, only those that pass are advertised in Good Housekeeping Magazine or permitted to use the Good Housekeeping Seals of Approval.

Is it any wonder so many women over here guide their purchases with these seals?

* * *

BUT WHAT ABOUT THE WOMEN IN A DICTATORSHIP? They have no use for such seals. Instead, they have their own ration cards. *And, so far as we in America are concerned, they can keep them!*

Tested and Approved — Good Housekeeping Institute — Good Housekeeping Magazine

Tested and Approved — Good Housekeeping Bureau — Good Housekeeping Magazine

Good Housekeeping is an open book for anyone who has an eligible product to sell. There is only one condition: the product must perform what is promised and do what is claimed in the manufacturer's advertisement.

All products advertised in the magazine are carefully examined to this end by Good Housekeeping's technical staff. If any one of them proves defective, or not as advertised, it is either replaced or the money refunded.

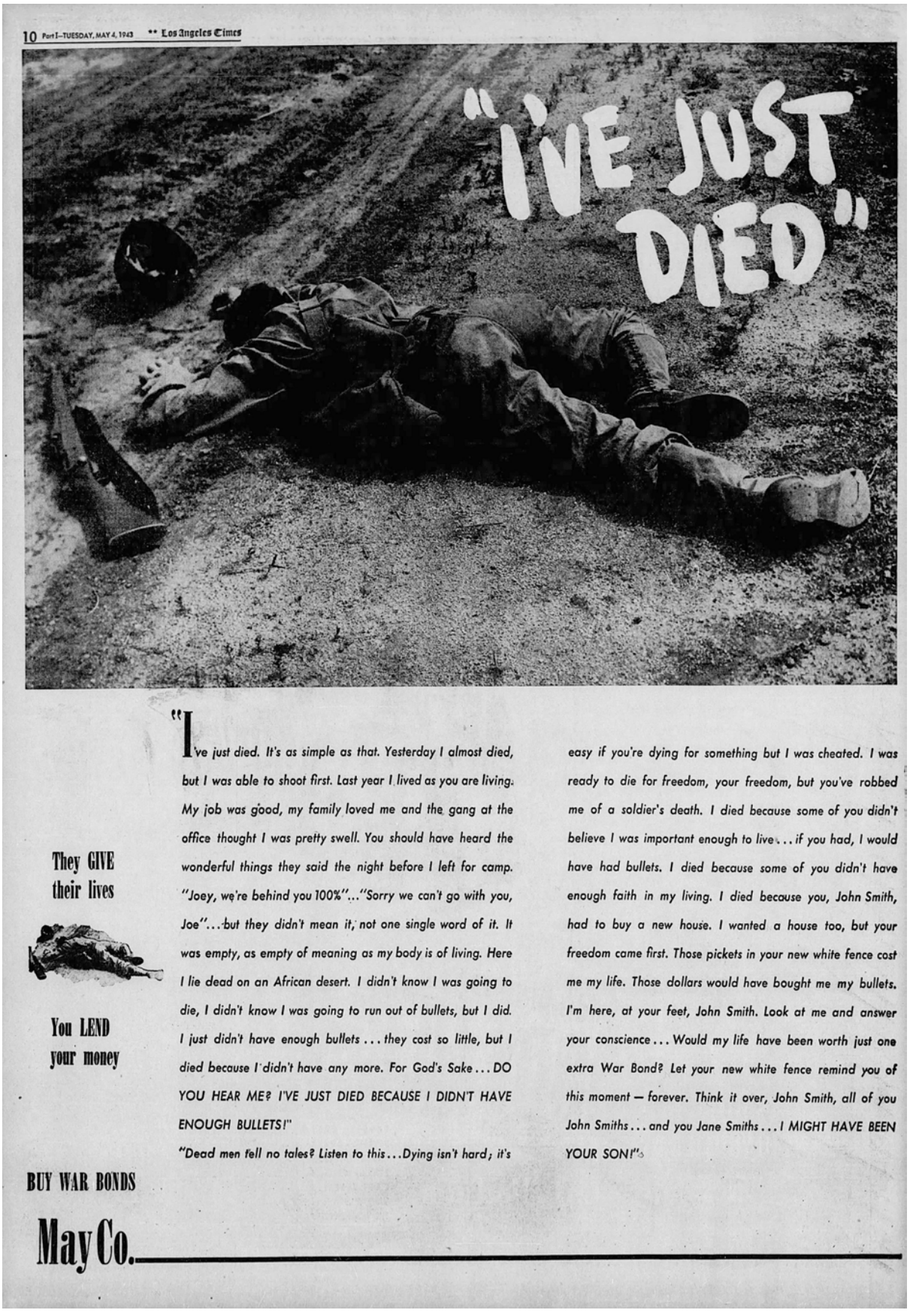
In addition to this, any manufacturer whose product comes within the testing scope of Good Housekeeping Institute or Good Housekeeping Bureau can bring in his product and have it tested *free, whether he advertises in the magazine or not*, provided (1) he is established with good stability and (2) his product is sold with reasonably wide distribution.

* * *

This service, which has cost the magazine over a million dollars in the last five years, is designed to protect the consumer, without in any way interfering with her freedom of choice.

Good Housekeeping

Fig. 5.12
May Co. advertisement, Los Angeles *Times*, May 4, 1943, p. 10.



10 Part I—TUESDAY, MAY 4, 1943 ** Los Angeles Times

"I'VE JUST DIED"

"I've just died. It's as simple as that. Yesterday I almost died, but I was able to shoot first. Last year I lived as you are living. My job was good, my family loved me and the gang at the office thought I was pretty swell. You should have heard the wonderful things they said the night before I left for camp. "Joey, we're behind you 100%"..."Sorry we can't go with you, Joe"...but they didn't mean it, not one single word of it. It was empty, as empty of meaning as my body is of living. Here I lie dead on an African desert. I didn't know I was going to die, I didn't know I was going to run out of bullets, but I did. I just didn't have enough bullets . . . they cost so little, but I died because I didn't have any more. For God's Sake . . . DO YOU HEAR ME? I'VE JUST DIED BECAUSE I DIDN'T HAVE ENOUGH BULLETS!"

"Dead men tell no tales? Listen to this . . . Dying isn't hard; it's easy if you're dying for something but I was cheated. I was ready to die for freedom, your freedom, but you've robbed me of a soldier's death. I died because some of you didn't believe I was important enough to live . . . if you had, I would have had bullets. I died because some of you didn't have enough faith in my living. I died because you, John Smith, had to buy a new house. I wanted a house too, but your freedom came first. Those pickets in your new white fence cost me my life. Those dollars would have bought me my bullets. I'm here, at your feet, John Smith. Look at me and answer your conscience . . . Would my life have been worth just one extra War Bond? Let your new white fence remind you of this moment — forever. Think it over, John Smith, all of you John Smiths . . . and you Jane Smiths . . . I MIGHT HAVE BEEN YOUR SON!"

They GIVE their lives

You LEND your money

BUY WAR BONDS

May Co.

Fig. 5.13
Foreman & Clark advertisement, Los Angeles *Times*, September 9, 1943, p. 9.

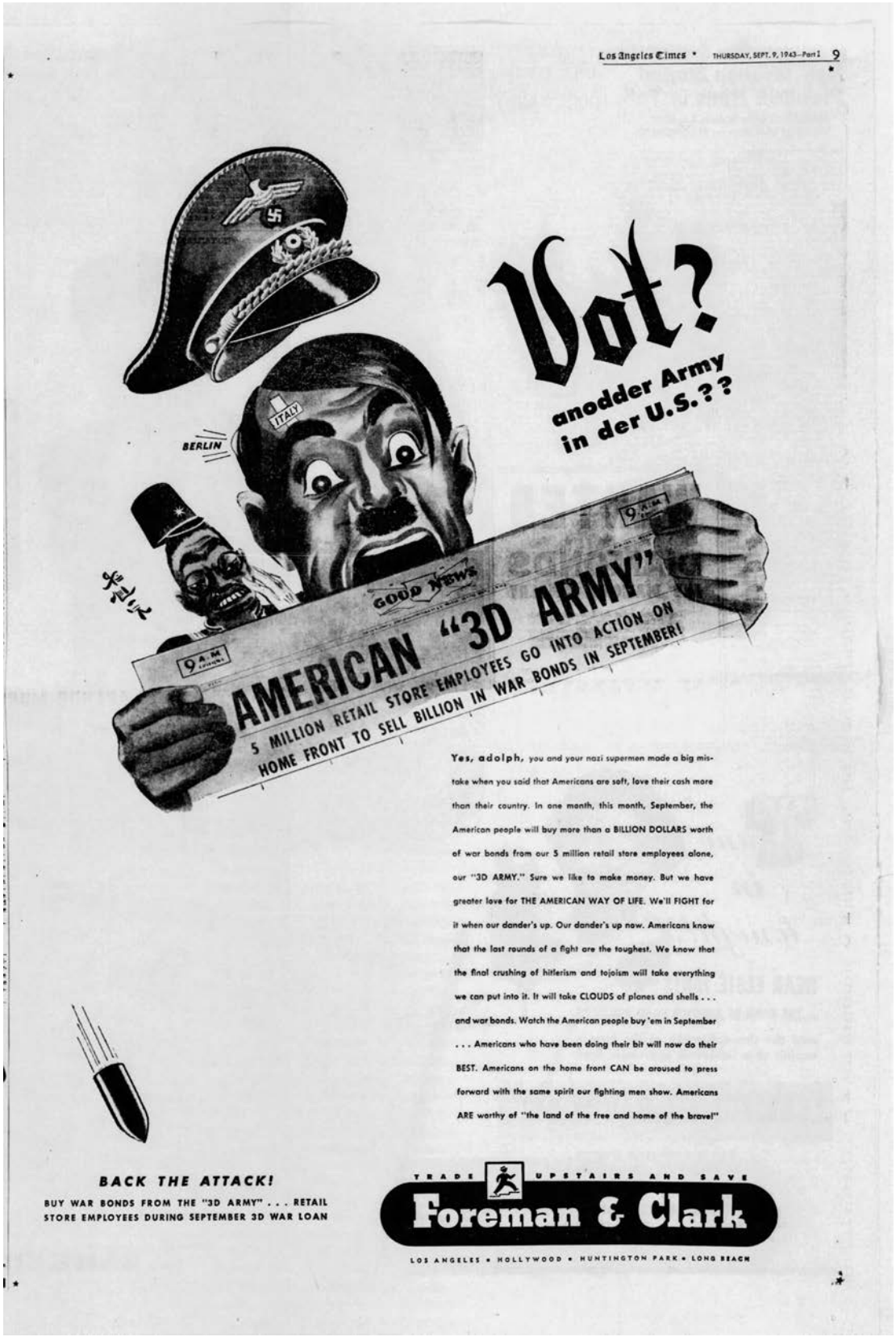

Los Angeles Times • THURSDAY, SEPT. 9, 1943—Part I 9
Vot?
anodder Army
in der U.S.??
ITALY
BERLIN
GOOD NEWS
AMERICAN "3D ARMY"
5 MILLION RETAIL STORE EMPLOYEES GO INTO ACTION ON HOME FRONT TO SELL BILLION IN WAR BONDS IN SEPTEMBER!
Yes, adolph, you and your nazi supermen made a big mistake when you said that Americans are soft, love their cash more than their country. In one month, this month, September, the American people will buy more than a BILLION DOLLARS worth of war bonds from our 5 million retail store employees alone, our "3D ARMY." Sure we like to make money. But we have greater love for THE AMERICAN WAY OF LIFE. We'll FIGHT for it when our dander's up. Our dander's up now. Americans know that the last rounds of a fight are the toughest. We know that the final crushing of hitlerism and tojoism will take everything we can put into it. It will take CLOUDS of planes and shells . . . and war bonds. Watch the American people buy 'em in September . . . Americans who have been doing their bit will now do their BEST. Americans on the home front CAN be aroused to press forward with the same spirit our fighting men show. Americans ARE worthy of "the land of the free and home of the brave!"
BACK THE ATTACK!
BUY WAR BONDS FROM THE "3D ARMY" . . . RETAIL STORE EMPLOYEES DURING SEPTEMBER 3D WAR LOAN
TRADE UPSTAIRS AND SAVE
Foreman & Clark
LOS ANGELES • HOLLYWOOD • HUNTINGTON PARK • LONG BEACH

Fig. 5.14
Bullock's advertisement, Los Angeles *Times*, January 1, 1945, pt. II, p. 3.

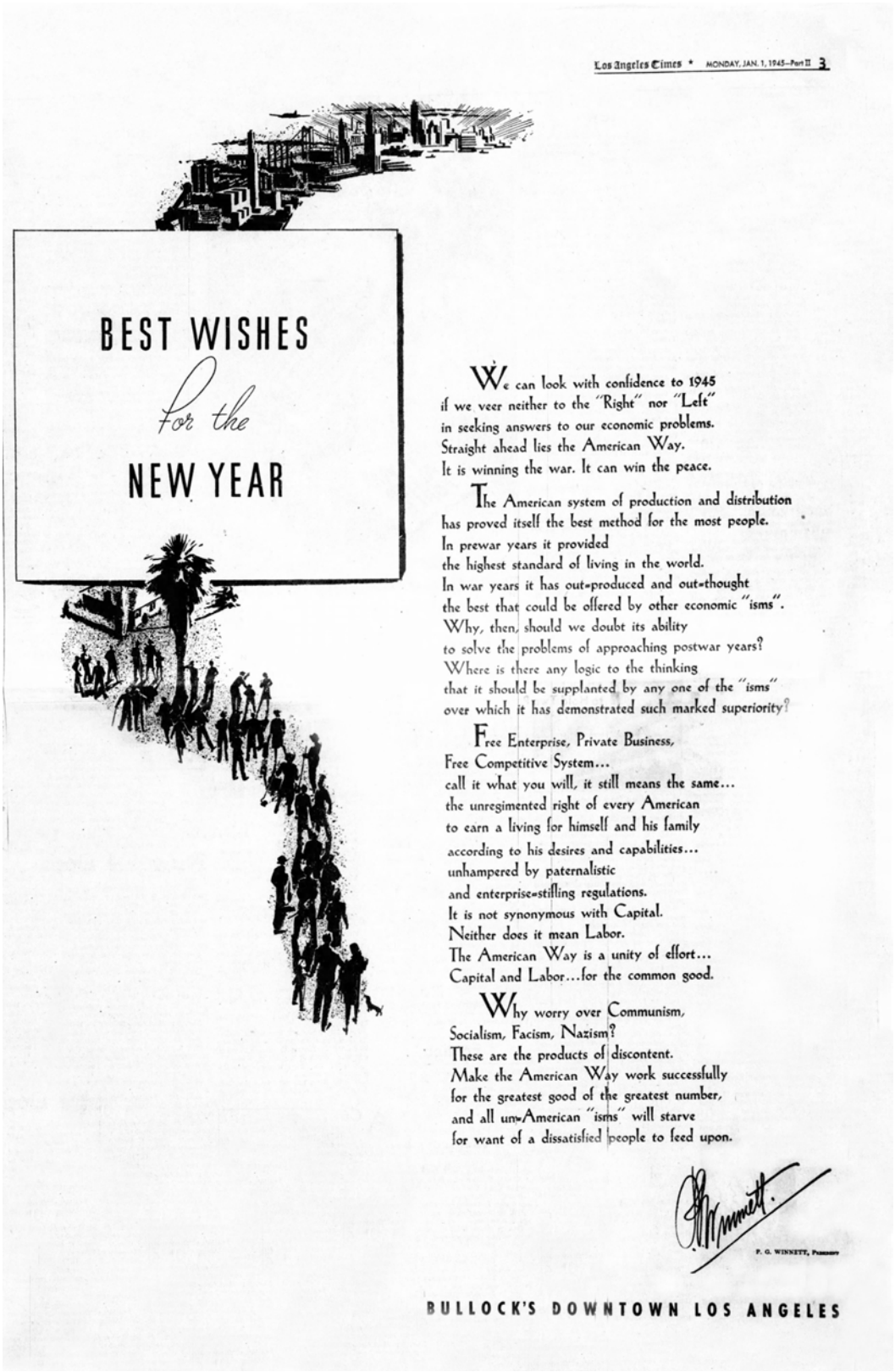

Los Angeles Times * MONDAY, JAN. 1, 1945—Part II 3
BEST WISHES
for the
NEW YEAR
We can look with confidence to 1945
if we veer neither to the "Right" nor "Left"
in seeking answers to our economic problems.
Straight ahead lies the American Way.
It is winning the war. It can win the peace.
The American system of production and distribution
has proved itself the best method for the most people.
In prewar years it provided
the highest standard of living in the world.
In war years it has out-produced and out-thought
the best that could be offered by other economic "isms".
Why, then, should we doubt its ability
to solve the problems of approaching postwar years?
Where is there any logic to the thinking
that it should be supplanted by any one of the "isms"
over which it has demonstrated such marked superiority?
Free Enterprise, Private Business,
Free Competitive System...
call it what you will, it still means the same...
the unregimented right of every American
to earn a living for himself and his family
according to his desires and capabilities...
unhampered by paternalistic
and enterprise-stifling regulations.
It is not synonymous with Capital.
Neither does it mean Labor.
The American Way is a unity of effort...
Capital and Labor...for the common good.
Why worry over Communism,
Socialism, Facism, Nazism?
These are the products of discontent.
Make the American Way work successfully
for the greatest good of the greatest number,
and all un-American "isms" will starve
for want of a dissatisfied people to feed upon.
P. G. WINNETT, President
BULLOCK'S DOWNTOWN LOS ANGELES

Fig. 5.15
Rainer advertisement, Los Angeles *Times*, November 20, 1942, p. 10.

It's ale time again, and again it's Rainier!

FOOTBALL, top-coats, wood smoke curling from fire-place chimneys . . . and sparkling, mellow ale on family tables throughout the land. These are traditional American signs of the fall and winter seasons.

This year, as always, famed Rainier Old Stock Ale is the seasonal beverage of moderation being welcomed into the vast majority of western family circles. Brewed from golden grain and fragrant hops . . . patiently brewed and aged to mellow perfection . . . this friendly, wholesome product of the West's greatest brewing plant has a time-honored place at firesides throughout the West.

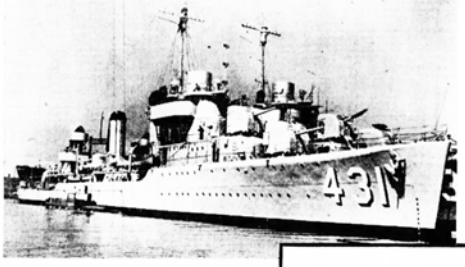
We at Rainier are doing our best to make enough Rainier Old Stock for all. But we know that you'd rather have Rainier Ale less often, if need be, than less perfectly made. So rest assured that the friendly glass of sparkling Rainier Ale that contributes to your relaxation and good cheer this evening will have all the fine qualities that have made Rainier Ale the West's great favorite through the years.

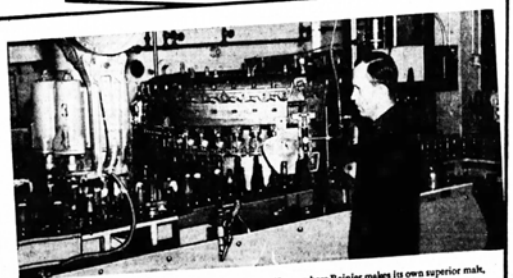
RAINIER BREWING COMPANY • LOS ANGELES

Rainier

MELLOW-AGED ALE

WHAT DOES BREWING CONTRIBUTE TO THE WAR? Well, aside from these beverages of moderation themselves, which in Great Britain have been rated essentials to national morale, and aside from such useful by-products as vitamins, baker's yeast, starches, syrups and other food products, the American brewing industry's 1942 Federal tax contribution is estimated at $186,000,000, or enough to build eight big aircraft carriers, or 1,100 four-engined bombers, or 3,840 fighter planes, or 55 fast and deadly destroyers similar to these.





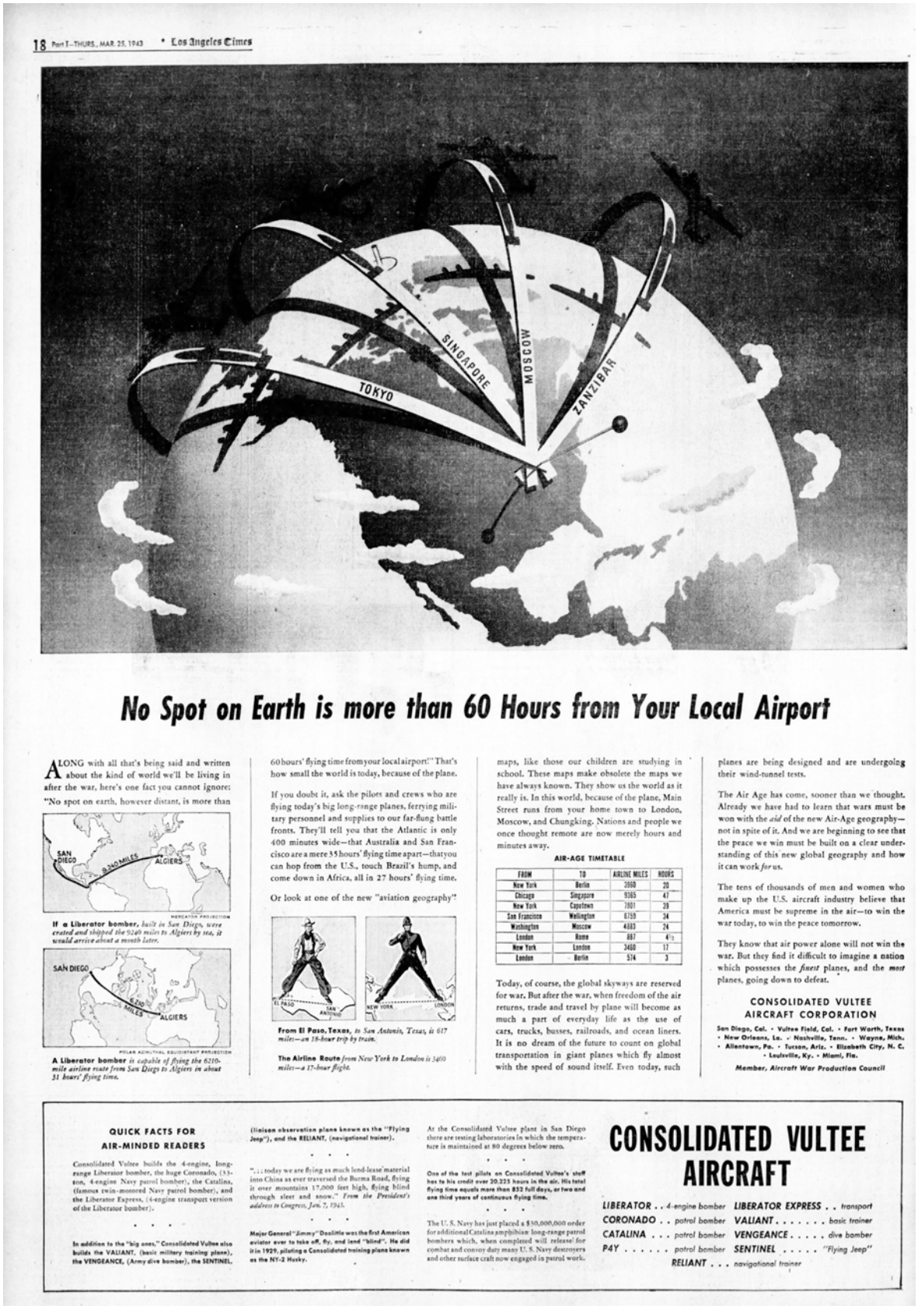
IN SAN FRANCISCO, Rainier operates the largest and finest brewing plant in the entire West, with the world's largest beer aging tanks, the Malt House where Rainier makes its own superior malt, and this new, high-speed mechanical bottling line that can fill, cap and label 220 bottles per minute.

J. A. McLEAN, 5103 Monte Vista Street, Los Angeles, is one of the thousands of dealers who today could sell far more Rainier than we are able to supply. We urge you to appreciate your dealer's problem and to be loyal to him. If he is temporarily out of Rainier Ale, may we suggest that you try his Rainier Club Beer, or even some other good product if you cannot wait until he gets new supplies.

IN LOS ANGELES, Rainier's Vernon brewing plant is the most modern in the Southland, uses the same fine materials, including Rainier-made malt, the same Rainier formula, methods, brewing control and exclusive four-way flavor protection.

★ 10% FOR WAR BONDS · Everybody, Every Pay Day ★

Fig. 5.16
Consolidated Vultee Aircraft advertisement, Los Angeles *Times*, March 25, 1943, p. 18.



18 Part I—THURS., MAR. 25, 1943 * Los Angeles Times

No Spot on Earth is more than 60 Hours from Your Local Airport

ALONG with all that's being said and written about the kind of world we'll be living in after the war, here's one fact you cannot ignore: "No spot on earth, however distant, is more than 60 hours' flying time from your local airport!" That's how small the world is today, because of the plane.

If you doubt it, ask the pilots and crews who are flying today's big long-range planes, ferrying military personnel and supplies to our far-flung battle fronts. They'll tell you that the Atlantic is only 400 minutes wide—that Australia and San Francisco are a mere 35 hours' flying time apart—that you can hop from the U.S., touch Brazil's hump, and come down in Africa, all in 27 hours' flying time.

Or look at one of the new "aviation geography" maps, like those our children are studying in school. These maps make obsolete the maps we have always known. They show us the world as it really is. In this world, because of the plane, Main Street runs from your home town to London, Moscow, and Chungking. Nations and people we once thought remote are now merely hours and minutes away.

If a Liberator bomber, *built in San Diego, were created and shipped the 9240 miles to Algiers by sea, it would arrive about a month later.*

A Liberator bomber *is capable of flying the 6210-mile airline route from San Diego to Algiers in about 31 hours' flying time.*

From El Paso, Texas, *to San Antonio, Texas, is 617 miles—an 18-hour trip by train.*

The Airline Route *from New York to London is 3460 miles—a 17-hour flight.*

AIR-AGE TIMETABLE

FROM	TO	AIRLINE MILES	HOURS
New York	Berlin	3960	20
Chicago	Singapore	9365	47
New York	Capetown	7801	39
San Francisco	Wellington	6759	34
Washington	Moscow	4883	24
London	Rome	887	4½
New York	London	3460	17
London	Berlin	574	3

Today, of course, the global skyways are reserved for war. But after the war, when freedom of the air returns, trade and travel by plane will become as much a part of everyday life as the use of cars, trucks, busses, railroads, and ocean liners. It is no dream of the future to count on global transportation in giant planes which fly almost with the speed of sound itself. Even today, such planes are being designed and are undergoing their wind-tunnel tests.

The Air Age has come, sooner than we thought. Already we have had to learn that wars must be won with the *aid* of the new Air-Age geography—not in spite of it. And we are beginning to see that the peace we win must be built on a clear understanding of this new global geography and how it can work *for* us.

The tens of thousands of men and women who make up the U.S. aircraft industry believe that America must be supreme in the air—to win the war today, to win the peace tomorrow.

They know that air power alone will not win the war. But they find it difficult to imagine a nation which possesses the *finest* planes, and the *most* planes, going down to defeat.

CONSOLIDATED VULTEE AIRCRAFT CORPORATION

San Diego, Cal. • Vultee Field, Cal. • Fort Worth, Texas • New Orleans, La. • Nashville, Tenn. • Wayne, Mich. • Allentown, Pa. • Tucson, Ariz. • Elizabeth City, N. C. • Louisville, Ky. • Miami, Fla.

Member, Aircraft War Production Council

QUICK FACTS FOR AIR-MINDED READERS

Consolidated Vultee builds the 4-engine, long-range Liberator bomber, the huge Coronado, (33-ton, 4-engine Navy patrol bomber), the Catalina, (famous twin-motored Navy patrol bomber), and the Liberator Express, (4-engine transport version of the Liberator bomber).

• • •

In addition to the "big ones," Consolidated Vultee also builds the VALIANT, (basic military training plane), the VENGEANCE, (Army dive bomber), the SENTINEL (liaison observation plane known as the "Flying Jeep"), and the RELIANT, (navigational trainer).

• • •

". . . today we are flying as much lend-lease material into China as ever traversed the Burma Road, flying it over mountains 17,000 feet high, flying blind through sleet and snow." *From the President's address to Congress, Jan. 7, 1943.*

• • •

Major General "Jimmy" Doolittle was the first American aviator ever to take off, fly, and land "blind". He did it in 1929, piloting a Consolidated training plane known as the NY-2 Husky.

At the Consolidated Vultee plant in San Diego there are testing laboratories in which the temperature is maintained at 80 degrees below zero.

• • •

One of the test pilots on Consolidated Vultee's staff has to his credit over 20,225 hours in the air. His total flying time equals more than 852 full days, or two and one third years of continuous flying time.

• • •

The U. S. Navy has just placed a $30,000,000 order for additional Catalina amphibian long-range patrol bombers which, when completed will release for combat and convoy duty many U. S. Navy destroyers and other surface craft now engaged in patrol work.

CONSOLIDATED VULTEE AIRCRAFT

LIBERATOR	4-engine bomber	LIBERATOR EXPRESS	transport
CORONADO	patrol bomber	VALIANT	basic trainer
CATALINA	patrol bomber	VENGEANCE	dive bomber
P4Y	patrol bomber	SENTINEL	"Flying Jeep"
		RELIANT	navigational trainer

Fig. 5.17
Popular Science advertisement, Los Angeles *Times*, September 13, 1943, p. 13.

POPULAR SCIENCE MONTHLY
raises a restraining hand
Keep your shirt on, America!
Too many of us see Victory too close, too easy.
And too many of us, in the same glance, see parked on the great American doorstep, comes Peace, a wondrous new world . . . a kind of post-war paradise piled high with all sorts of marvelous things.
Such marvelous things . . .
Automobiles like no automobiles we ever saw before—plastic-topped, beetle-sleek, super-powered. Airplanes that handle like a baby buggy, cost like a Plymouth, perform like a P-38. Revolutionary refrigerators that would look good in a living room. Washing machines that do everything but sing lullabies to the laundry.
Full-color, three-dimensional home "talkies" . . . electronic devices that will turn out a daily newspaper while we wait . . . books on metal spools that will be read aloud by machinery . . . All these, and more, right away quick, tomorrow . . . F.O.B. Victory.
Don't you believe it!
We don't. And we of all people should . . . for since 1872, publishing this news-picture magazine of science and industry, we have been in on the beginnings of almost every major scientific brain child . . . from Edison's electric light to Kaiser's Liberty Ships.
We know what the giants of science and industry are capable of. The miracles have been many. But we also know that even miracles take time and test and sweat —sometimes tears. We know that American industry owes too much to the people who pay the return on its invested dollars to dump any untried "quickies" in your lap.
This will be no flash-in-the-pan Futurama!
That is why, speaking for the war-busy "men-who-make-things" of this country, we urge you to look at tomorrow with a realistic eye. Keep your head in the clouds, that's good . . . but get those feet smack on the ground. You can count on miracles, all right . . . but don't count on them too soon! Give industry a chance to catch its breath, to change its clothes, to test and tear apart and build together again.
There will be plenty of fine products to invest in when we hit the postwar horizon. Many of these first things may not be the dream merchandise you've dizzied your mind with, but this you can count on—they will be better stuff, of better materials and better design than ever you bought before.
We have seen, and are proud and satisfied.
You will be, too.
700,000 "SELF-STARTERS" . . . The men who read POPULAR SCIENCE Monthly are an unusual, mechanically-inquisitive group, eager for information about new products and new developments . . . realistic in their analysis of and quick to adopt new things for better home living and business efficiency . . . first to buy when they have the facts . . . enthusiastic salesmen with friends and neighbors when they're sold themselves. Win the high regard of Popular Science readers today and you'll win a great new sales army for tomorrow. There is no audience you can advertise to quite like them today.
POPULAR SCIENCE MONTHLY
PACEMAKER FOR POST-WAR
THE NEWS PICTURE MAGAZINE OF SCIENCE AND INDUSTRY
DUNCAN A. SCOTT & COMPANY • WESTERN PACIFIC BUILDING • LOS ANGELES

Fig. 5.18
Life insurance industry advertisement, Los Angeles *Times*, September 14, 1943, p. 12.

THE VICTOR PLITTS
are one of the good American families who are right in the thick of the battle for a future not only secure, but full of the good things of life. Are you with them in this battle?

Start Today to build your Personal Post War World

—Here are 7 Practical Things you can do

VICTOR PLITT, like many of us, is busier than ever at a war job. He finds himself in position to spend more money than he used to : : : but he's thinking about the future. He wants, for himself and his family, those *personal* benefits that mean so much to every American—and he's willing to work and save for them today.

You can do what he is doing : : : we all can. We can follow the seven-point program suggested by our Government : : :

1. Buy and hold war bonds—to lend our country the money it needs now to fight the war to victory.
2. Pay willingly your share of taxes—including increased taxes—that our country needs.
3. Provide for your own and your family's future by adequate life insurance and savings.
4. Reduce your debts as much as possible and avoid making needless new ones.
5. Buy only what you need and make what you have last longer.
6. Live faithfully by the rationing rules to conserve goods of which there are shortages.
7. Cooperate with our Government's price and wage stabilization program.

THESE things are typically American—hard work and thrift are part of the American tradition. They have won us freedom and made us great.

So if today the necessary self-denial seems hard, keep in mind that you are working for what you want in your post war world.

Keep in mind, too, that by spending less and saving more you are helping to put a brake on the cost of living. An uncontrolled rise in prices is the worst thing that could happen to us on the home front now.

Why not join Victor Plitt and millions of other Americans in their fight for a better tomorrow? Follow the simple budget form here. Follow it to help win your own Post War World.

• • •

AMERICA'S LIFE INSURANCE COMPANIES bring you this plan of action not only to help you to win the kind of future you want, but to urge you to join wholeheartedly with all loyal Americans to keep down living costs during these critical war days.

One of the effective ways to hold down living costs, as our Government suggests, is to buy and hold life insurance—a way which 67 million policyholders have already taken with the guidance of their life insurance agents.

Remember that the premiums you pay for your life insurance are also helping to pay for the war—for a large part of them are invested in Government bonds.

VICTOR F. PLITT is an aviation mechanic —lives at 41 Sherman Rd., Farmingdale, L. I. He's putting at least 10% of his wages in War Bonds, he's saving in other ways and he's paying for his home. He uses the form below for his budget as a "blueprint" to help attain his personal Post War World.

OUR FAMILY INCOME THIS YEAR WILL BE	_____
OUR BASIC LIVING EXPENSES	_____
OUR SECURITY DOLLARS	
WAR BONDS	_____
TAXES	_____
LIFE INSURANCE	_____
SAVINGS ACCOUNT	_____
DEBT PAYMENTS	_____

LIFE INSURANCE COMPANIES OF AMERICA . . . . 60 EAST 42nd STREET, NEW YORK 17, NEW YORK

Fig. 5.19
Superman, no. 24, September-October 1943.

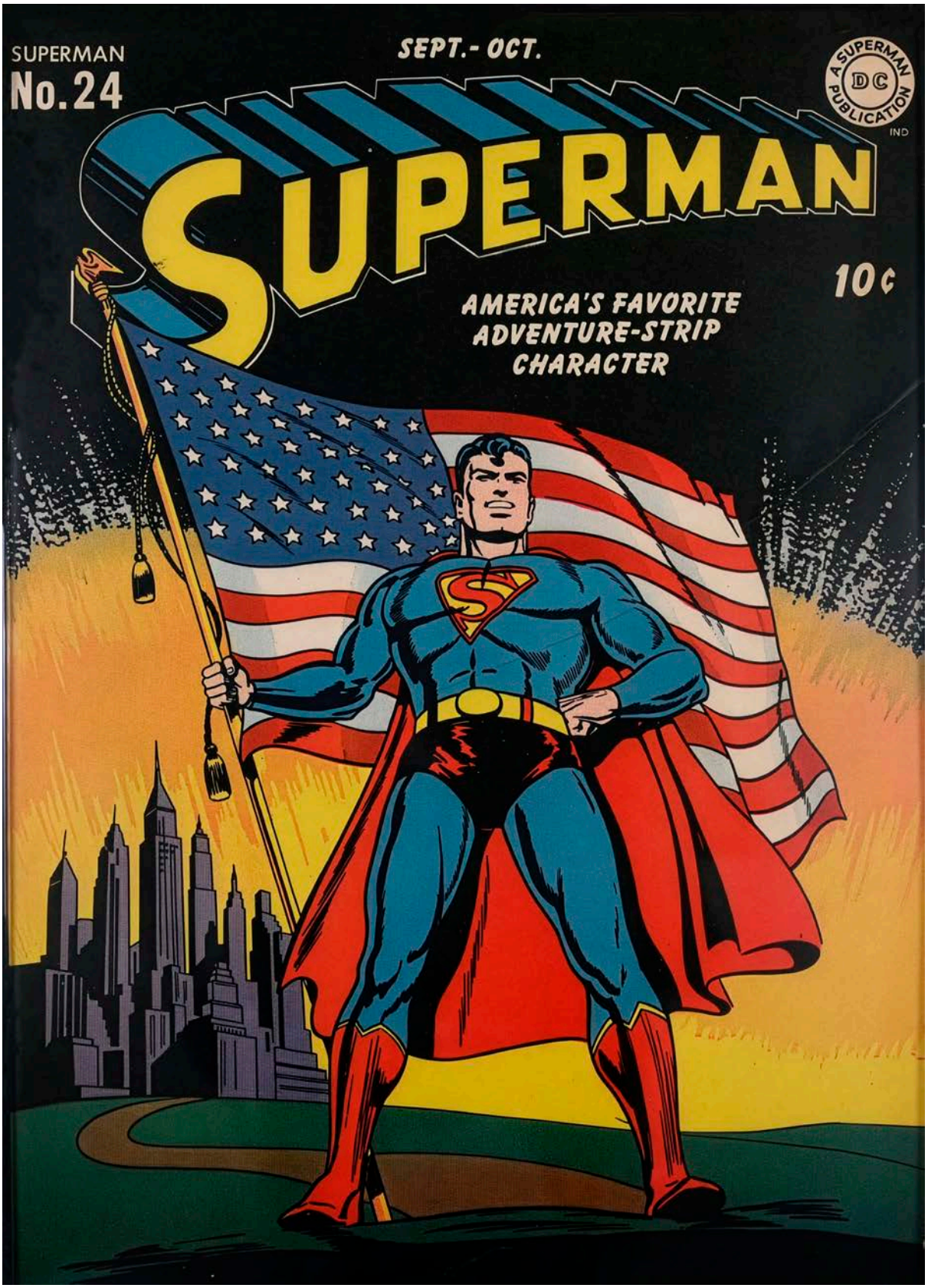
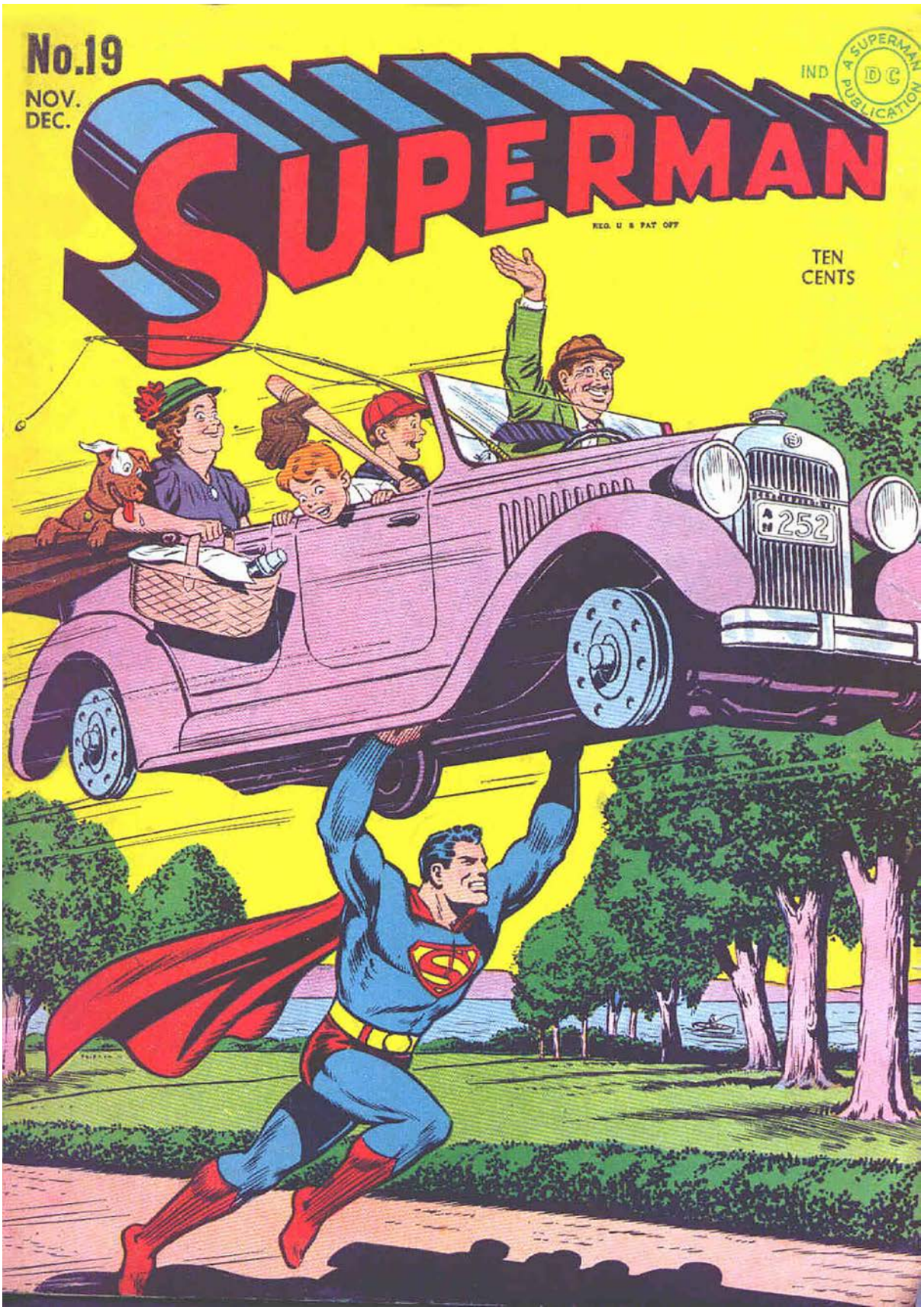


Fig. 5.20
Batman, no. 15, February-March 1943.

LATER...
HUXTREE!
EVERYTHING IS HUNKY-DORY NOW!
AXIS SURRENDERS!
DICTATORS JAILED AS PEACE COMES WITH VICTORY!
WE DON'T HAVE TO BE AFRAID ANY MORE, MARTHA!
BEST OF ALL, OUR CHILDREN NEVER WILL HAVE TO BE AFRAID!
..AND NOW ALL OUR WAR INDUSTRIES AND MANPOWER WILL TURN TOWARD BUILDING A BETTER WORLD!
A BETTER WORLD.. THE KIND THAT ONLY A FREE PEOPLE CAN BUILD.... IT RISES SWIFTLY, GLORIOUSLY TOWARD THE CLOUDS!
WAS YOUR POP IN THE WAR, TOO?
SCHOOL
SURE HE WAS... BUT HE SAYS I WON'T EVER HAVE TO BE IN ONE, 'CAUSE UNCLE SAM TAUGHT THE BAD PEOPLE OF THE WORLD A LESSON!
AND NOW WE UNDERSTAND BETTER WHAT THE WISE HISTORIANS WERE DRIVING AT WHEN THEY SHOWED US THAT OTHER, HORRIBLE FUTURE, WHICH NEVER NEED BE...
WELL! THAT'S MORE LIKE IT!
IT'S SOMETHING WORTH FIGHTING FOR!
RIGHT! BUT YOU AND EVERY LIVING AMERICAN WILL HAVE TO FIGHT FOR IT!
GUNS, PLANES, TANKS, SHIPS -- AND MEN, WOMEN AND CHILDREN OF THE CIVILIAN POPULATION SACRIFICING TIME, LABOR AND MONEY TO KEEP THEM COMING - MEAN VICTORY!
I THINK I UNDERSTAND!
THANK YOU, GENTLEMEN! AMERICA WILL UNDERSTAND, TOO!
DO YOUR SHARE! PUT YOUR MONEY IN WAR SAVINGS STAMPS + BONDS!
GIVE US AS MANY AS THIS MONEY WILL BUY!
THE BEST INVESTMENT YOU COULD MAKE! YOU'RE BUYING SHARES IN THE GREATEST NATION ON EARTH!
I'VE ALREADY GOT A LOT OF THEM, BUT THIS TIME I'M GOING THE LIMIT!
SALVAGE MEANS SALVATION... SAVE ALL RUBBER, METAL, PAPERS..
FELLOW CITIZENS, THAT'S HOW OUR WISEST MEN PUT IT UP TO ROBIN AND ME... AND NOW IT'S UP TO YOU!
STEP RIGHT UP! EACH AND EVERY ONE OF YOU IS ANOTHER HEADACHE FOR HITLER, HIROHITO AND MUSSOLINI!
SALVAGE
THE END
IT'S YOUR BATTLE... YOUR FUTURE... YOUR AMERICA!!! KEEP FAITH WITH YOUR COUNTRY, WORK AND SAVE FOR UNCLE SAM -- AND IT WILL BE YOUR VICTORY!

Fig. 5.21
Superman, no. 19, November-December 1942.



Frig. 5.22
Batman, no. 16, April-May 1943.

BATMAN
WITH
ROBIN
-THE BOY WONDER-
ROBBERY AND VIOLENCE RUN RAMPANT AS A NEW, BAFFLING CRIME WAVE SWEEPS OVER GOTHAM CITY- AN EVIL BREW CONCOCTED IN THE FERTILE BRAIN OF AN INGENIOUS CRIMINAL! UNSUSPECTED, UNKNOWN... HE WALKS AMONG HIS VICTIMS- WHILE HIS HIRELINGS OBEY HIS COMMANDS AND ESCAPE BEFORE THE VERY EYES OF THE PUZZLED POLICE! EVEN THE AGILE WITS OF BATMAN AND ROBIN, THE BOY WONDER, ARE PUT TO A SEVERE TEST WHEN THEY TRY TO SOLVE THE MYSTERY OF---
"The GRADE A CRIMES!"
GRADE A
WAR BONDS AND STAMPS
FOR VICTORY
THE DARK HOUR BEFORE DAWN--- GOTHAM CITY SLEEPS! ALL BUT THE FAITHFUL SERVANTS OF RICH AND POOR ALIKE..THE MILKMEN!
CLIPPETY CLOP!

Fig. 5.23
Batman, no. 22, April-May 1944.

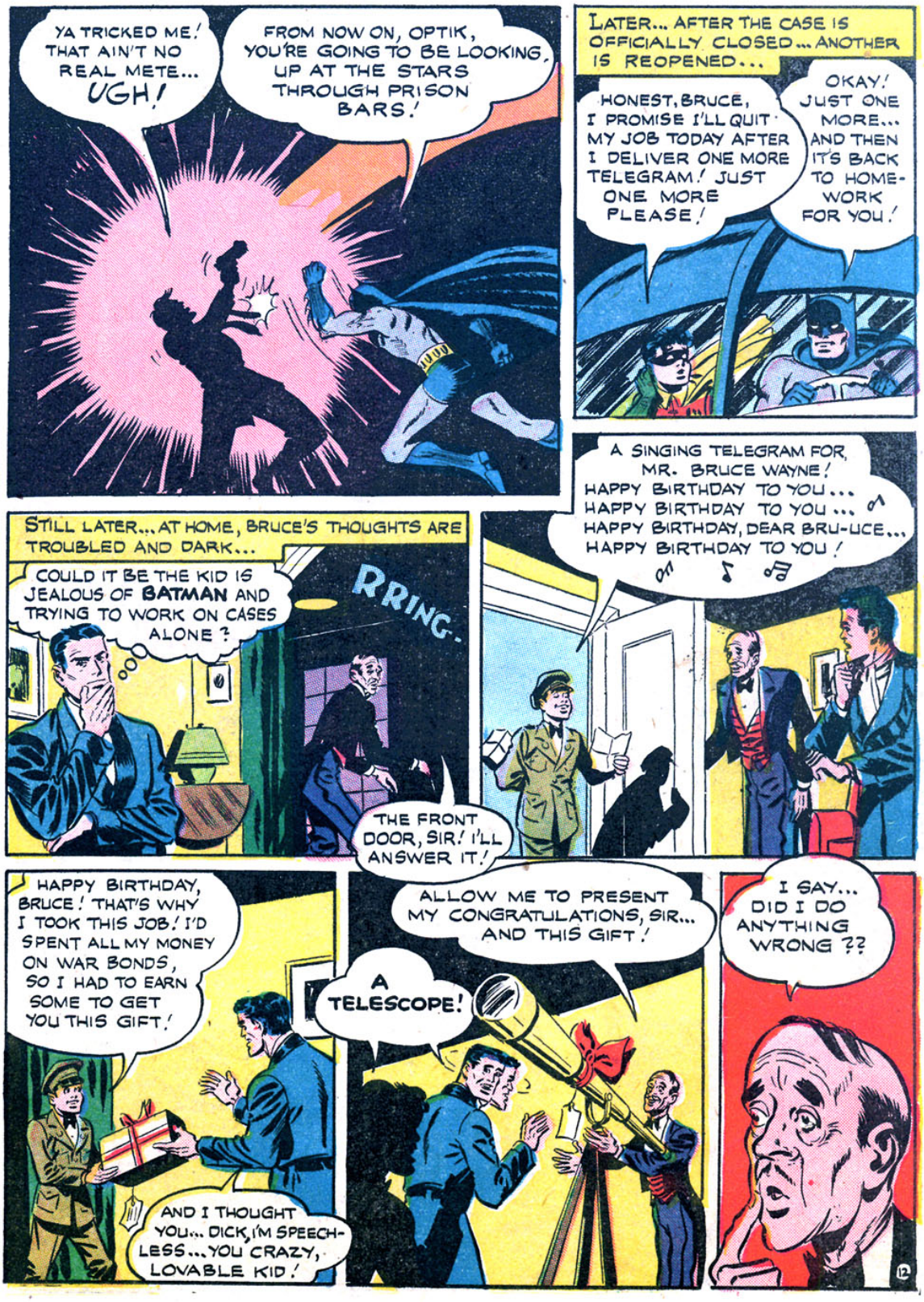

YA TRICKED ME! THAT AIN'T NO REAL METE... UGH!
FROM NOW ON, OPTIK, YOU'RE GOING TO BE LOOKING UP AT THE STARS THROUGH PRISON BARS!
LATER... AFTER THE CASE IS OFFICIALLY CLOSED... ANOTHER IS REOPENED...
HONEST, BRUCE, I PROMISE I'LL QUIT MY JOB TODAY AFTER I DELIVER ONE MORE TELEGRAM! JUST ONE MORE PLEASE!
OKAY! JUST ONE MORE... AND THEN IT'S BACK TO HOME-WORK FOR YOU!
STILL LATER... AT HOME, BRUCE'S THOUGHTS ARE TROUBLED AND DARK...
COULD IT BE THE KID IS JEALOUS OF BATMAN AND TRYING TO WORK ON CASES ALONE?
RRING.
A SINGING TELEGRAM FOR MR. BRUCE WAYNE! HAPPY BIRTHDAY TO YOU... HAPPY BIRTHDAY TO YOU... HAPPY BIRTHDAY, DEAR BRU-UCE... HAPPY BIRTHDAY TO YOU!
THE FRONT DOOR, SIR! I'LL ANSWER IT!
HAPPY BIRTHDAY, BRUCE! THAT'S WHY I TOOK THIS JOB! I'D SPENT ALL MY MONEY ON WAR BONDS, SO I HAD TO EARN SOME TO GET YOU THIS GIFT!
ALLOW ME TO PRESENT MY CONGRATULATIONS, SIR... AND THIS GIFT!
A TELESCOPE!
I SAY... DID I DO ANYTHING WRONG??
AND I THOUGHT YOU... DICK, I'M SPEECH-LESS... YOU CRAZY, LOVABLE KID!
12

Fig. 5.24
Action Comics, no. 65, October 1943.

HIS AMAZING X-RAY VISION PIERCES THE CONCRETE WALL AS THOUGH IT WERE TRANSPARENT GLASS, AND SIGHTS . . .
"-- BRANDON WITH TUG MOXTON, THE GANGSTER CHIEF! THAT MEANS THERE'S DIRTY WORK AFOOT!--"
I DON'T THINK ROGER CAN MAKE IT, TUG- BUT I DON'T WANT TO TAKE ANY CHANCES!
RELAX, PAL! ME AN' THE BOYS'LL MAKE SURE HE FLOPS!
WHILE AT THE CHILDREN'S HOSPITAL, LOIS FINDS ROGER TREADWELL PONDERING THE MOST PERPLEXING PROBLEM HE HAS EVER ENCOUNTERED . . .
I'M FROM THE DAILY PLANET, MR. TREADWELL, AND--GOOD HEAVENS-- IS THERE REALLY THAT MUCH MONEY IN THE WORLD?
I'M AFRAID THERE IS. AT HIGH NOON, I'M SUPPOSED TO START SPENDING IT- BUT I HAVEN'T THE FAINTEST NOTION WHAT TO BUY, EXCEPTING A THOUSAND DOLLARS WORTH OF WAR BONDS!
NO ONE COULD GET RID OF THAT MUCH MONEY IN A DAY AT A THOUSAND DOLLARS OR LESS PER PURCHASE- EXCEPTING MAYBE SUPERMAN!
SUPERMAN! A SWELL IDEA- I KNOW JUST WHERE YOU CAN SPEND YOUR FIRST THOUSAND!
HELLO?.. ALTOSPHERE SKYWRITING SERVICE?..
SKY-WRITING? I DON'T GET IT.
SO IT IS THAT, MINUTES HENCE, A NERVY FLIER EARNS A THOUSAND-DOLLAR FEE IN THE SKIES OVER METROPOLIS . . .
SUPERMAN NEEDED AT
WAITING FOR THE GANG LEADER TO EMERGE, CLARK SEES THE MESSAGE!
SUPERMAN NEEDED AT LAMARR AVE
"--THE ADDRESS OF THE CHILDREN'S HOSPITAL!-"
3
WITH EYE-BAFFLING SPEED THE REPORTER DISCARDS HIS OUTER GARMENTS...
"--LOIS WAS HOPING ROGER WOULD LET HER HELP SPEND THAT MILLION...AND IT LOOKS AS IF I'M GOING TO GET HER WISH.--"

Fig. 5.25
Action Comics, no. 65 October 1943.

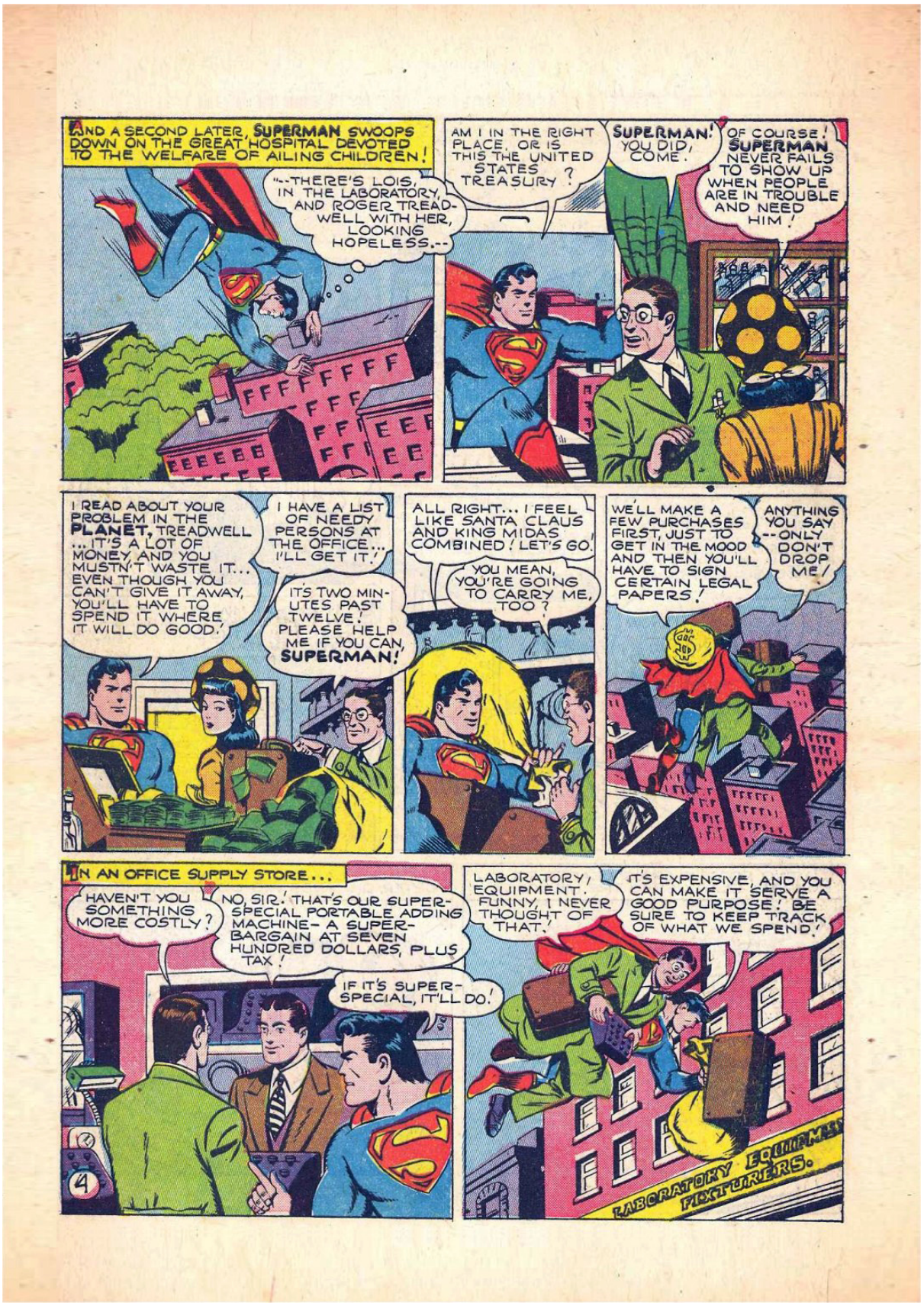

AND A SECOND LATER, SUPERMAN SWOOPS DOWN ON THE GREAT HOSPITAL DEVOTED TO THE WELFARE OF AILING CHILDREN!
"--THERE'S LOIS, IN THE LABORATORY, AND ROGER TREADWELL WITH HER, LOOKING HOPELESS.--"
AM I IN THE RIGHT PLACE, OR IS THIS THE UNITED STATES TREASURY?
SUPERMAN! YOU DID, COME.
OF COURSE! SUPERMAN NEVER FAILS TO SHOW UP WHEN PEOPLE ARE IN TROUBLE AND NEED HIM!
I READ ABOUT YOUR PROBLEM IN THE PLANET, TREADWELL ... IT'S A LOT OF MONEY, AND YOU MUSTN'T WASTE IT... EVEN THOUGH YOU CAN'T GIVE IT AWAY, YOU'LL HAVE TO SPEND IT WHERE IT WILL DO GOOD.
I HAVE A LIST OF NEEDY PERSONS AT THE OFFICE... I'LL GET IT.
IT'S TWO MINUTES PAST TWELVE! PLEASE HELP ME IF YOU CAN, SUPERMAN!
ALL RIGHT... I FEEL LIKE SANTA CLAUS AND KING MIDAS COMBINED! LET'S GO.
YOU MEAN, YOU'RE GOING TO CARRY ME, TOO?
WE'LL MAKE A FEW PURCHASES FIRST, JUST TO GET IN THE MOOD AND THEN YOU'LL HAVE TO SIGN CERTAIN LEGAL PAPERS!
ANYTHING YOU SAY --ONLY DON'T DROP ME!
IN AN OFFICE SUPPLY STORE...
HAVEN'T YOU SOMETHING MORE COSTLY?
NO, SIR! THAT'S OUR SUPER-SPECIAL PORTABLE ADDING MACHINE- A SUPER-BARGAIN AT SEVEN HUNDRED DOLLARS, PLUS TAX!
IF IT'S SUPER-SPECIAL, IT'LL DO!
LABORATORY EQUIPMENT. FUNNY, I NEVER THOUGHT OF THAT!
IT'S EXPENSIVE, AND YOU CAN MAKE IT SERVE A GOOD PURPOSE! BE SURE TO KEEP TRACK OF WHAT WE SPEND!
LABORATORY EQUIPMENT FIXTURERS.

Fig. 5.26
Action Comics, no. 65 October 1943.

ACTION COMICS
SUPERMAN
by JERRY SIEGEL AND JOE SHUSTER
SINCE WE DON'T KNOW ANYBODY WHO WOULDN'T SIMPLY LOVE TO HAVE A MILLION DOLLARS, WE'RE JUST AS EXCITED AS YOU WILL BE OVER THIS AMAZING STORY OF A MAN WHO WANTED NOT TO GET, BUT TO GET RID OF, THAT MAGNIFICENT SUM--ALL WITHIN TWENTY-FOUR HOURS! AND IF YOU THINK IT'S EASY TO SPEND, AND KEEP ON SPENDING, $41,666 AN HOUR--NEARLY $695 A MINUTE--YOU'LL GET A NEW SLANT ON HIGH FINANCE AS YOU WATCH SUPERMAN PUT IN THE BUSIEST DAY AND NIGHT ON RECORD, BATTLING UNSUSPECTED OBSTACLES TO HELP A DESERVING YOUNG SCIENTIST WIN--
"THE MILLION-DOLLAR MARATHON!"
774,000...77
771,000....778,000
775,000....77
OUR STORY BEGINS WITH RICH OLD TRUMAN TREADWELL, A MAN WHO KEPT HIS SARDONIC SENSE OF HUMOR TO THE LAST...
SO I'M GOING TO DIE, UNLESS THE DOCTORS ARE LYING--AND HERE ARE MY TWO NEPHEWS, MY ONLY HEIRS, ITCHING TO GET THEIR HANDS ON MY THREE MILLION DOLLARS!
YOU SHOULD HAVE MADE YOUR WILL YEARS AGO, AS I ADVISED YOU TO, MR. TREADWELL!

Fig. 5.27
Superman, no. 21, March-April 1943.

ONE CHILL WINTERY MORNING--LOIS LANE ROUSES ADMIRING EXCLAMATIONS AS SHE ENTERS THE DAILY PLANET EDITORIAL OFFICES....
WHERE'D YOU GET THAT SWELL MINK COAT?
DID A RICH UNCLE DIE?
LIKE IT?
LATER...
HOW'S CHANCES OF YOUR GOING TO LUNCH WITH ME--OR DON'T YOU ASSOCIATE WITH COMMON FOLK ANY MORE, NOW THAT YOU'VE ACQUIRED A MINK COAT?
STOP SPOOFING! OF COURSE I'LL GO WITH YOU. BUT FIRST ACCOMPANY ME ON A ROUND OF THE DEPARTMENT STORES. I WANT TO SHOP FOR A MUFF TO MATCH THE COAT.
THIS IS THE FIFTH DEPARTMENT STORE WE'VE ENTERED, AND YOU STILL HAVEN'T BOUGHT THE MUFF!
BUT YOU'LL HAVE TO ADMIT I'VE BOUGHT ABOUT EVERYTHING ELSE! LET'S TRY LACEY'S NEXT!
I'D LIKE TO PURCHASE A MUFF TO MATCH MY COAT.
A-A--CUFF TO MATCH YOUR MOAT?--I--I MEAN, A MUFF TO MATCH YOUR COAT? CERTAINLY! CERTAINLY! ER-BE SEATED.
DID YOU NOTICE HOW ODD HE BEHAVED WHILE WAITING ON ME? HE'S BEEN GONE FOR TEN MINUTES. I'M LOSING MY PATIENCE. LET'S GO!
HERE HE COMES NOW.
ARREST THAT WOMAN!
WHAT?
COME WITH ME, YOUNG LADY!
WHY? WHY ARREST HER?
BECAUSE SHE'S A THIEF!
THIS IS AN OUTRAGE!
COME TO THE MAIN OFFICE.
THERE CAN BE NO DOUBT! THIS IS THE COAT THAT DISAPPEARED FROM OUR STOCK ONE WEEK AGO!
THIS IS ABSURD! LOIS--TELL THEM THEY'RE WRONG! EXPLAIN TO THEM!
I HAVE NO EXPLANATION TO OFFER!
GET ME THE POLICE!
2

Fig. 5.28
Superman's Christmas Adventure (Cleveland: Bailey Co., 1944).

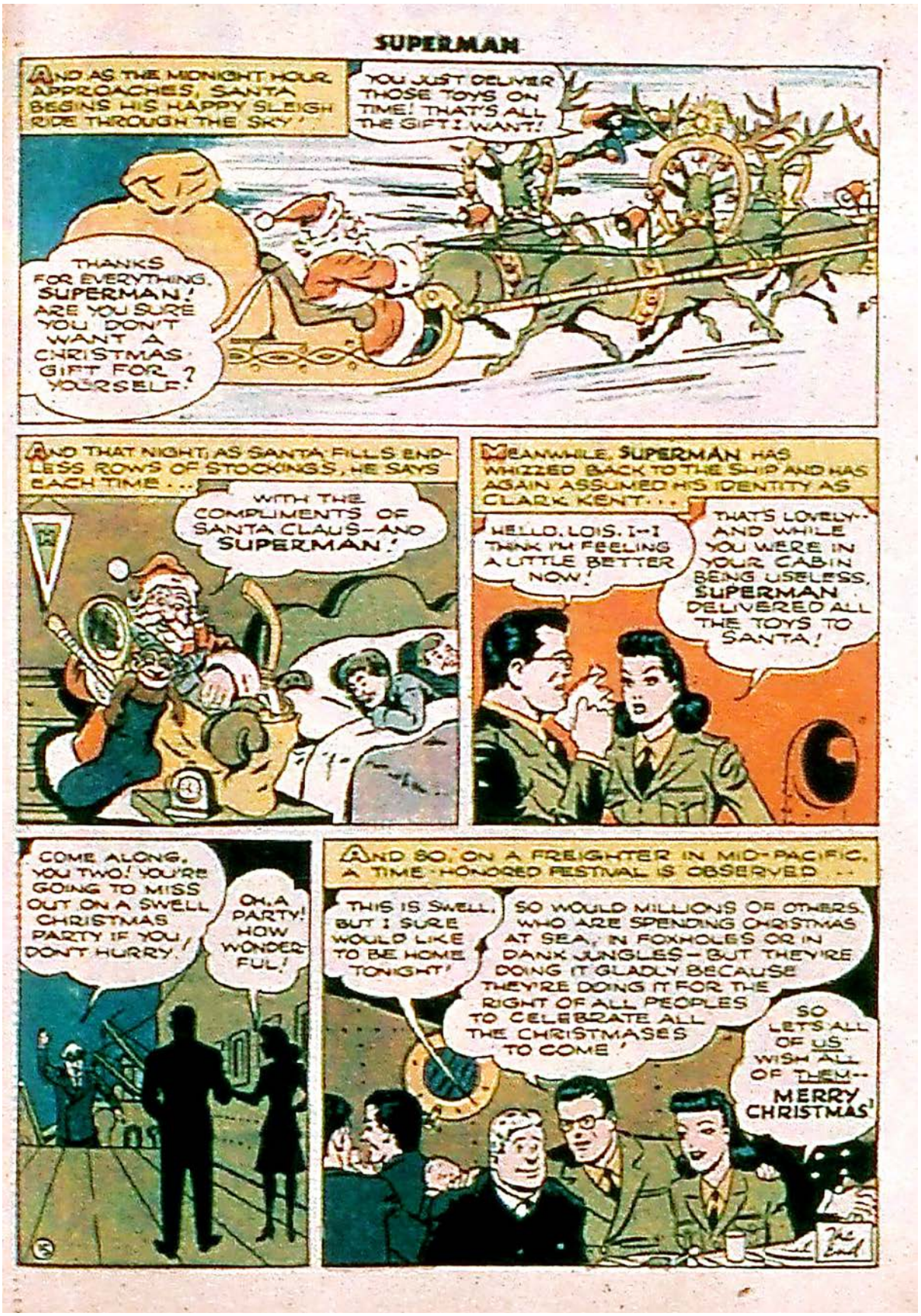

SUPERMAN
AND AS THE MIDNIGHT HOUR APPROACHES, SANTA BEGINS HIS HAPPY SLEIGH RIDE THROUGH THE SKY!
YOU JUST DELIVER THOSE TOYS ON TIME! THAT'S ALL THE GIFT I WANT!
THANKS FOR EVERYTHING, SUPERMAN! ARE YOU SURE YOU DON'T WANT A CHRISTMAS GIFT FOR YOURSELF?
AND THAT NIGHT, AS SANTA FILLS END-LESS ROWS OF STOCKINGS, HE SAYS EACH TIME . . .
WITH THE COMPLIMENTS OF SANTA CLAUS—AND SUPERMAN!
MEANWHILE, SUPERMAN HAS WHIZZED BACK TO THE SHIP AND HAS AGAIN ASSUMED HIS IDENTITY AS CLARK KENT . . .
HELLO, LOIS. I—I THINK I'M FEELING A LITTLE BETTER NOW!
THAT'S LOVELY—AND WHILE YOU WERE IN YOUR CABIN BEING USELESS, SUPERMAN DELIVERED ALL THE TOYS TO SANTA!
COME ALONG, YOU TWO! YOU'RE GOING TO MISS OUT ON A SWELL CHRISTMAS PARTY IF YOU DON'T HURRY!
OH, A PARTY! HOW WONDER-FUL!
AND SO, ON A FREIGHTER IN MID-PACIFIC, A TIME-HONORED FESTIVAL IS OBSERVED . . .
THIS IS SWELL, BUT I SURE WOULD LIKE TO BE HOME TONIGHT!
SO WOULD MILLIONS OF OTHERS, WHO ARE SPENDING CHRISTMAS AT SEA, IN FOXHOLES OR IN DANK JUNGLES—BUT THEY'RE DOING IT GLADLY BECAUSE THEY'RE DOING IT FOR THE RIGHT OF ALL PEOPLES TO CELEBRATE ALL THE CHRISTMASES TO COME!
SO LETS ALL OF US WISH ALL OF THEM—MERRY CHRISTMAS!

Fig. 5.29
Superman's Christmas Adventure (Cleveland: Bailey Co., 1944).

A Merry Old-Fashion American Christmas
That Children Everywhere May Laugh
And forever and forever may our treasured Land always celebrate Christmas in the freedom of our tradition. This year as for nearly half a Century The Bailey Company has remembered and held the tradition but merry hearts rule the themes that warm the wishes that only at Christmas bid all through the year. 'Tis no ready made wish a store's calculation or well-worn items . . . no conveniently located to all. Christmas gifts prized is keep the joy of giving . . . in this, our Land of happy homes and free hearts.
The BAILEY Co.
THREE COMPLETE GIFT STORES

Fig. 5.30
Superman, no. 36, September-October 1945.

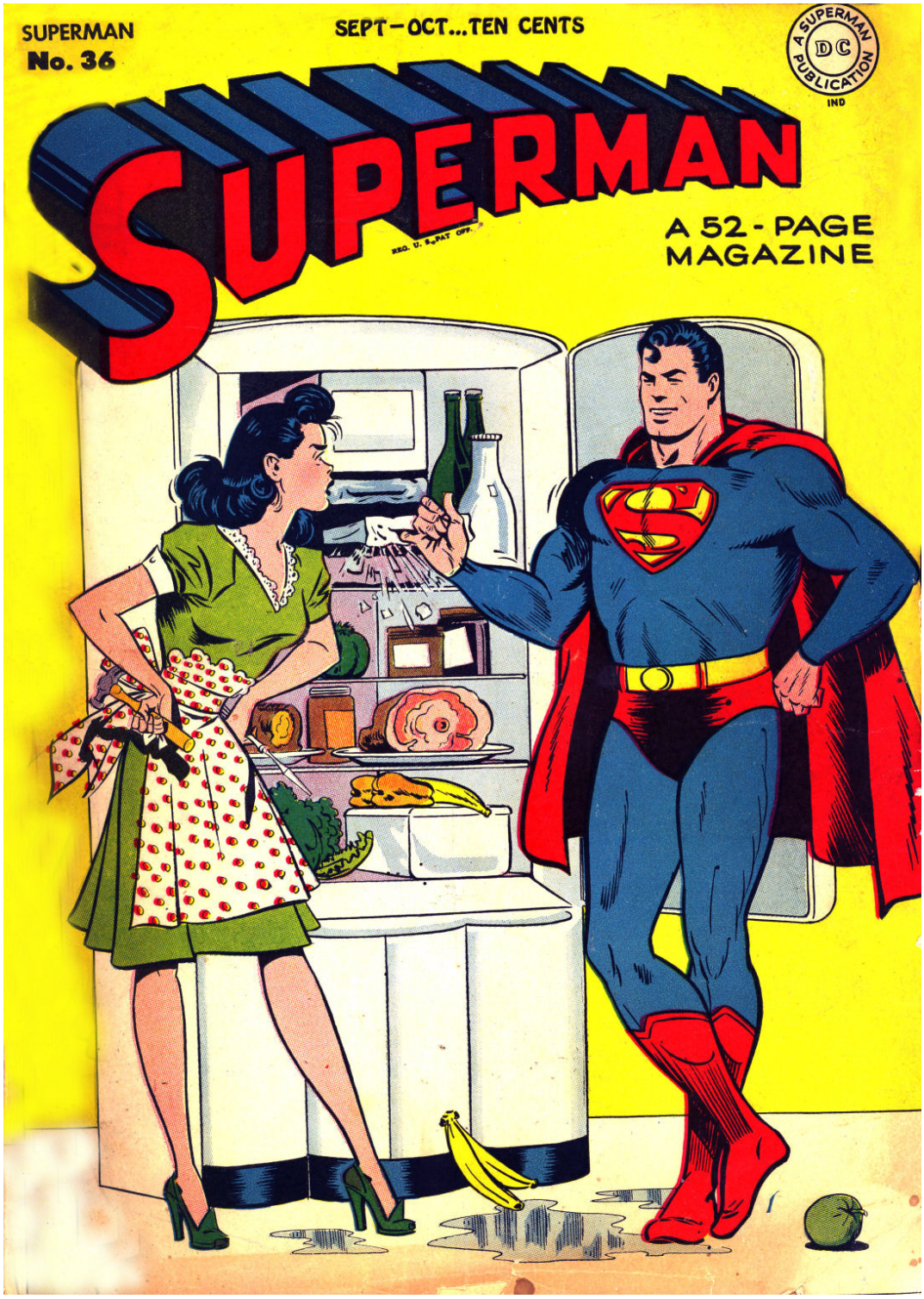


Fig. 5.31
Superman/DC Publication advertisement, reproduced from Steve Mitchell, "The Best is the Worst," *Comics Buyers Guide*, July 19, 1985, p. 28.

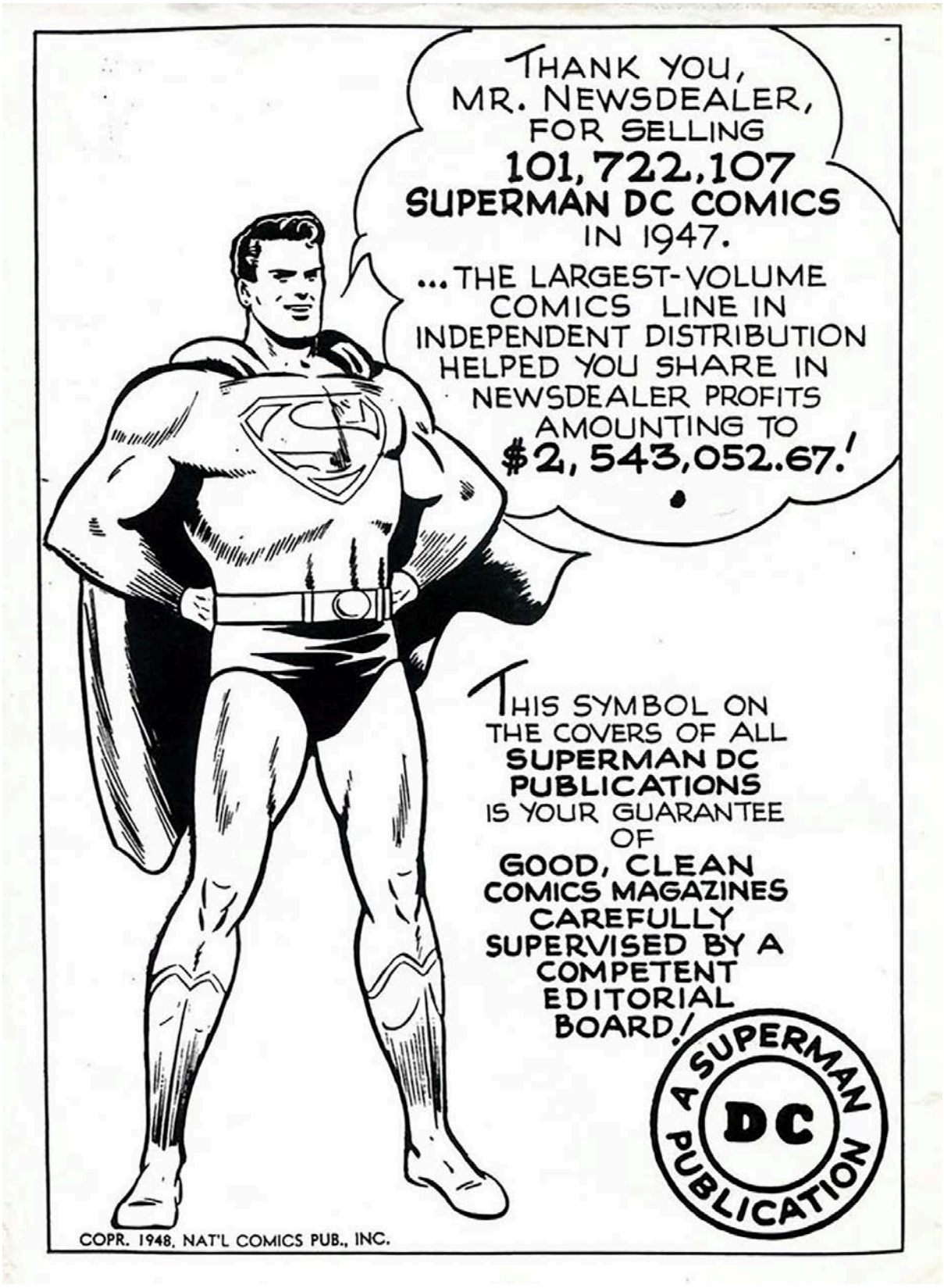

THANK YOU, MR. NEWSDEALER, FOR SELLING 101,722,107 SUPERMAN DC COMICS IN 1947.
...THE LARGEST-VOLUME COMICS LINE IN INDEPENDENT DISTRIBUTION HELPED YOU SHARE IN NEWSDEALER PROFITS AMOUNTING TO $2,543,052.67.!
THIS SYMBOL ON THE COVERS OF ALL SUPERMAN DC PUBLICATIONS IS YOUR GUARANTEE OF GOOD, CLEAN COMICS MAGAZINES CAREFULLY SUPERVISED BY A COMPETENT EDITORIAL BOARD!
A SUPERMAN DC PUBLICATION
COPR. 1948, NAT'L COMICS PUB., INC.

Fig. 5.32
With Victory (Washington, DC: CIO, 1944).

WITH VICTORY
MOST OF OUR DREAMS HAVE COME TRUE, DAD!
BUT REMEMBER ALL WE HAD TO DO FIRST!
A POSTWAR SUNDAY
JOE WORKER AND HIS FAMILY COULD ONLY HAVE REACHED THIS HAPPY STATE THROUGH A NATIONAL PROSPERITY BASED ON JOBS FOR ALL. HOW TO ACCOMPLISH FULL EMPLOYMENT AND MASS PRODUCTION IS WHAT THIS STORY'S ABOUT.
WAR DAYS..
MY SERGEANT BROTHER-IN-LAW WRITES HE HOPES WE'LL FIGURE A WAY TO LICK DEPRESSIONS AND POVERTY WHILE HE LICKS THE NAZIS AND JAPS.
WE BETTER, OR ELSE AFTER THE WAR YOU AND ME'LL BE FIGHTING THE WOMEN IN MY WIFE'S SHOP'LL BE FIGHTING THE MEN, AND THE OL' FOLKS'LL BE OUT OF LUCK ALTOGETHER
IF THERE AREN'T ENOUGH JOBS TO GO AROUND, THE COMPETITION WILL CAUSE SUFFERING AND STRIFE...
I HEAR THE GOVERNMENT OWNS $16 BILLION WORTH OF SHOPS LIKE OURS.
YES, AND A LOT OF TRUCKS AND FOOD AND STUFF. ALL STORED UP. WHAT'LL BE DONE WITH IT?
THIS WEALTH OF FACTORIES AND GOODS BELONGS TO THE AMERICAN PEOPLE AND MUST BE USED FOR THEIR WELFARE...